



ARCHITECTURA NUMISMATICA.



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Architectura Numismatica ;
OR,
ARCHITECTURAL MEDALS
OF
CLASSIC ANTIQUITY :

Illustrated and Explained by Comparison with the Monuments

AND
THE DESCRIPTIONS OF ANCIENT AUTHORS,
AND COPIOUS TEXT.

ONE HUNDRED LITHOGRAPHS AND WOODCUTS.

BY

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TO

VISCOUNT PALMERSTON, K.G.

Her Majesty's Principal Secretary of State,

THE

ENLIGHTENED ADVOCATE OF CLASSICAL ARCHITECTURE;

A TRIBUTE OF GRATEFUL RESPECT

AND

PERSONAL ATTACHMENT

FROM

THE AUTHOR.

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ERRATA.

<i>Page</i>	<i>1</i>	<i>line</i>	13—(*M. 4)	<i>should be</i>	(*M. 6).
„	4	„	6—(M. 3)	„	(M. 4).
„	42	„	4—(M. 6)	„	(M. 7).
„	58	„	7—Testant	„	Testantur.
„	69	„	10—premet	„	prement.
„	232	„	4—(M. 5)	„	(M. 4).
„	259	„	3—(M. 5)	„	(M. 4).

N.B.—The interpretation of the epigraph on the reverse of Medal No. LXXXIII. has been omitted: according to Eckhel it may be thus rendered—

ΕΠ · ΕΙΤΕΙ · ΡΟΥΦΟΥ · ΗΙΕC · ΚΑΙ · ΑΝΤΙ · ΤΟΥ · CEBAC ·
 ΒΙΖΥΗΝΩΝ
 SVB · ΙΤΤΙΟ · ΡΥΦΟ · ΛΕΓΑΤΟ · ΕΤ · ΠΡΟΡΑΤΟΡΙ · ΑΥΓΥΣΤΙ ·
 ΒΙΖΥΕΝΟΡΥΜ

INTRODUCTION.

ON THE
ARCHITECTURAL MEDALS OF THE ANCIENTS,
AS ILLUSTRATING
THE EDIFICES AND CUSTOMS OF THE
GREEKS AND ROMANS.

AMONG the questions upon architecture, suggested in the pamphlet issued by the Royal Institute of British Architects in the year 1836, and addressed to correspondents and travellers for their direction, occurs the following sentence:—"Another source of information is ancient coins and medals, which frequently represent upon the reverse some building, the erection of which they are designed to commemorate. Series of these have been chronologically arranged at Rome and sold in sets. From them Piranesi and other architectural writers have derived authority for the restoration of many ancient buildings."

Although so many years have elapsed since this suggestion was printed, yet no architect has hitherto taken up the subject, and it was reserved for my excellent friend the Rev. H. J. Rose, Rector of Houghton-Conquest, to be the first in this country to call general attention practically to this special matter, in a brief but very effective paper on "Architectural Medals," read in 1852 before the Bedfordshire Archæological Society.

The following series were therefore compiled in order to convey to my professional brethren, the members of the Royal Institute of British Architects, an impression of the rich treasury of reference, which medals offer ; and to explain some of the peculiarities relating to them, which have been variously described by different writers, who, from want of the technical knowledge of our art, have misunderstood some of the features, which the experience of the architect could alone rightly interpret.

A passage from Addison's "Dialogues on Medals" shows the sagacity, with which that intelligent writer could seize the peculiar value of such a topic. "All this, however, is easily learnt from medals," says Philander, "where you may see likewise the plans of many of the most considerable buildings of old Rome. There is an ingenious gentleman of our nation, extremely well versed in this study, who has a design of publishing the whole history of architecture, with its several improvements and decays, as it is to be met with on ancient coins. He has assured me, that he has observed all the nicety of proportion in the figures of the different orders, that compose the buildings on the best-preserved medals. You here see the copies of such ports and triumphal arches, as there are not the least traces of in the places, where they once stood. You have here the models of several ancient temples, though the temples themselves, and the gods that were worshipped in them, are perished many hundred years ago. Or, if there are still any foundations or ruins of former edifices, you may learn from coins, what was their architecture when they stood whole and entire. These are buildings, which the Goths and

Vandals could not demolish, that are infinitely more durable than stone or marble, and will perhaps last as long as the earth itself. They are, in short, so many real monuments of brass."

A casual remark by a contributor to the *Edinburgh Review* of July 1856 takes a different view of the subject. "The representations of edifices upon coins we consider of less importance. One temple so much resembled another, that the artist was tempted to satisfy himself by introducing a part only, and that part sometimes rather according to a conventional type, than as a strict resemblance of the reality." I trust, that the result of this volume may be to confirm the accuracy of Addison and to persuade the writer in the *Edinburgh Review*, that his remark was hasty, and doubtless arose from this part of numismatics not having hitherto been treated with sufficient precision and individuality.

I soon found it necessary, when I entered upon this subject, to visit the medal-room of the British Museum, and I there experienced from the courtesy of Mr. Hawkins, my valued friend the late Mr. Burgon, Mr. Poole, Mr. Vaux, and their colleagues, the most unwearied patience in submitting for my inspection for entire days tray after tray of that rich collection. They also placed at my service their vast fund of knowledge and experience readily and frankly. I met with the like indulgence in the Cabinet de Medailles of the Imperial Library at Paris, where Monsieur Le Normand, Meurier and other assistants were equally obliging and considerate. I must also acknowledge the kindness of the late Professor Cowper, curator of the Hunterian Collection of Medals at Glasgow, who,

with the concurrence of Dr. Macfarlane, the late Rev. Principal, afforded me every facility of access to that choice series. My friend, Mr. Hobler of Islington, also placed at my disposition his noble collection of imperial brass coins, collected with judgment and taste and at great cost.

Authors on medals have adopted various systems of periods, countries, classes, families, and such-like arbitrary divisions. Captain Smyth limits his descriptive catalogue to Roman imperial, large brass, medals. He thus restricts it to a particular country, a royal series, and a metal of fixed size. I consider myself therefore at liberty, treating of architectural medals, to adopt a classification peculiar to the subject; and to consider every other circumstance as subordinate to that; my object not being to illustrate the medallic history of a colony, province, country or dynasty, nor the series of any particular metal or size.

The illustrations are divided therefore into five classes: these reflect, as it were, the customs and habits of the ancients, chiefly during the Roman empire, in reference to their edifices, and reveal to us observances and practices, which otherwise had been imperfectly known, and of which they alone offer indisputable evidence.

1. *Sacred*.—Including Temples, Altars, Tabernacles, Ædicules and Funereal Edifices, such as those connected with the apotheosis of the Roman emperors.

2. *Monumental*.—As Rostral or Sculptured Columns, Votive and Triumphal Arches, Trophies.

3. *Of Public Utility*.—As the Forum, Basilica, Macellum, Thermæ, Villa Publica, Bridges.
4. *Of Public Games*.—As the Theatres, Stadia, Circi, Amphitheatres.
5. City Gates, Cities, Camps, Harbors, Ports, Pharos.

It seems to be admitted, that medals in general were the current coin of the day, although some of them, as the medallions for instance, may be assumed to have been unquestionably struck on special occasions to record an event, for the purpose of distribution as a largess, or, as Suetonius tells us in his life of Augustus Cæsar, for private presentation to friends, clients, or followers.

We may learn from Erizzo, in his “Discorso,” a further illustration of the proverb, “that there is nothing new under the sun;” for he says that the Roman boys at the time of Hadrian tossed up their coppers and cried “head or ship;” of which tradition our “*heads or tails*” and “man or woman” is certainly a less refined version. We thence gather, however, that the prow of a vessel would appear to have been the more ordinary device of the reverse of the brass coin of that classic period.

The brass medals resist least the injuries of time, exposure and use. The gold and silver are generally the best-preserved, the most brilliant, and sharpest.

It is necessary for me to state, that, in general, it is not my intention to represent any particular individual medal, but rather the type of a particular series; the absolute fidelity of adherence to any individual coin, which is so precious to the numismatist,

not being my object. For so imperfect generally are the coins of this class, that it is almost impossible to find any one, so sharp and well preserved, as to retain all its parts clearly defined. It was therefore necessary to consult many of the same type in order to find every detail and to interpret accurately all the minutiae. My system has therefore been this:—To consult with a powerful glass all the examples, I could meet with in the collections already mentioned or in my own possession, for such a study creates the appetite of purchasing specimens. I then with my own hands scrupulously drew the details to an enlarged size, from six to twelve times the original dimension. This necessitated a most faithful, laborious, and positive illustration; in which nothing could be overlooked or negligently rendered. Photography alone could reproduce these to the desired reduced size, without any departure from the minute accurate precision of the original drawing; and the prints are on a scale to enable the reader at once to comprehend the minutest detail. Montfaucon, Piranesi, Canina, Rosini, and other writers have largely availed themselves of coins to illustrate their remarks on antiquities. But the representations have generally been so imperfect, inaccurate or loosely done, and in some instances misconceived, that instead of rendering this a work of supererogation, I have felt it to be absolutely necessary to make it a speciality. And I may observe, that I by no means exhaust the subject, as there are many medals of considerable interest, that I have omitted to illustrate. But I believe, that I have adopted the most important examples, and that unless I had confined myself within certain limits, I might have swelled out the work

to a bulky size, that might have rendered it perhaps less incomplete, but certainly less available and less compact for the architect. I leave to others the task of supplementing this contribution to the literature of my art.

I have no pretension to any profound acquaintance with the strict science of Numismatics; and an interval of nearly half a century, between the period of my early studies in the literature of Homer, Xenophon, Cicero, and Horace, and the entering upon a fresh topic like this, may have led me into some inaccuracies on these points. For these I plead no excuse, except that I could not altogether pass them over, and that they are not the material objects sought to be illustrated; but rather the architectural features upon coins, upon which I may be less liable to error, as I have sought to render available my knowledge of antique buildings, and the fruits of my travels in those lands, in which still exist the ruins of many edifices herein described. It will, I trust, be found, that these researches will have brought to light many curious structural arrangements of the ancients, for which there is no other authority extant. Thus the medals and the antique remains explain each other, and enlarge our acquaintance with the manners and customs of the classic periods.

BOLTON GARDENS, RUSSELL SQUARE.

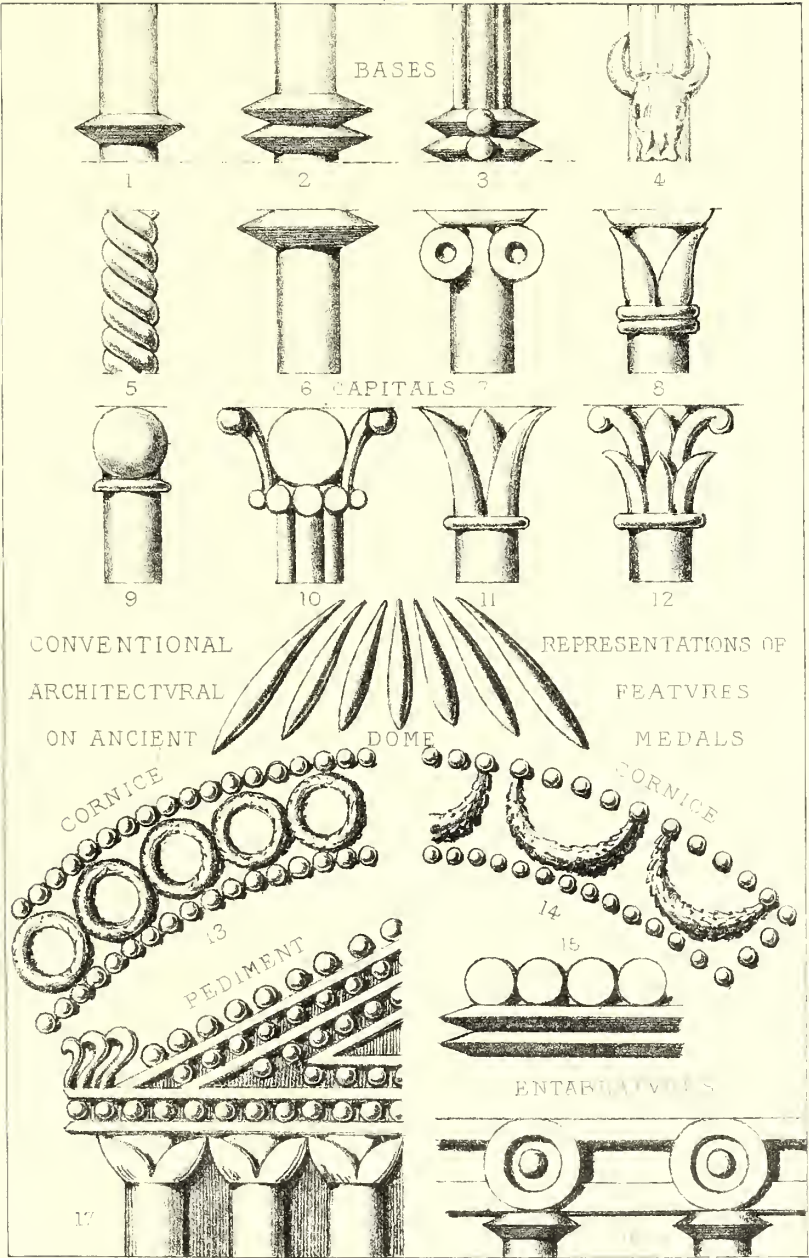
September, 1859.

ON THE VARIOUS MODES OF REPRESENTING
ARCHITECTURAL FORMS AND DETAILS
ON ANTIQUE COINS.

USUALLY edifices are represented in geometrical elevation ; but there is a large number of medals, in which buildings appear in perspective. At times there are groups of buildings, as in some of the temples (Nos. VII., VIII., XXX., XXXIII., XXXVI., XXXVII., &c.), which are shown with their surrounding courts, propyla, and other accompaniments. The circus, with its attendant dependencies of the spina, temple or pulvinare, arches, quadrigæ and occasionally the chariot-races (No. LXXVI.) forms a conspicuous assemblage. The Coliseum (No. LXXIX.) with its portico and Meta Sudans, and the interior arrangements crowded with spectators ; and the ports of Ostia (No. LXXXIX., XC.) with the moles, temple, warehouses, pharos, crowded vessels at full sail and the recumbent statue in the foreground, form admirable combinations.

The façades of the temples have usually the columns close together on either side of the central intercolumniation ; which however is itself extravagantly widened, so that the statue of the divinity, supposed to be inside, may be displayed in full view.

Very frequently medals have crowded groups of figures mixed up with buildings, as in the allocutions





and sacrifices of the emperors, many of which occur in front of a temple. But in the following series care has been taken to avoid any examples of such a mixed character, unless the building be greatly predominant, and shows some marked feature, as in that (No. XIII.) inscribed with the words **ΝΙΚΗ · ΟΠΛΟΦΟΡΟΣ**

We will now consider the details of the order and other features of the buildings, proceeding from the base upwards.

The *bases* are variously represented, sometimes with a single angular torus (as fig. 1) somewhat raised above the step, at others with two as (figs. 2 and 3).

Occasionally there is the usual Attic base; but generally the height is exaggerated in order to mark the feature more distinctly. On the gold coin of Vesta (No. XVIII.) of the Emperor Vespasian there are two angular tori with a central bead. At the bottom of the columns of one coin of the Temple of Juno Martialis of Trebonianus, there is a curious figure of an ox-skull at the foot of the shaft (as fig. 4) as though it were intended for the boucranium to act as a base.

The shafts are usually plain, but in truth, although we may presume them to have been frequently channelled, the specimens are generally so worn, that any appearance of fluting is effaced. Sometimes the shafts consist of three reeds as it were, as in the example of Vesta (fig. 9) and Juno Martialis (fig. 4). Frequently in later periods they were twisted, as in the Samian medal of Herennia (fig. 5). And in the Syrian medals especially, I am inclined to think, that the columns were in later times generally twisted; but they are so worn, that I am not able to state very decidedly,

whether I can trust to the indications, which they present.

The capitals to columns have in many instances a peculiarly capricious and conventional representation. Of the Doric very few perfect examples remain ; but in the medal of the Basilica Æmilia (fig. 6) and of the Basilicæ of Nicæa (Nos. LXX. and LXXI.) this feature is very primitive and differs little from that of the base.

The Ionic capital is very distinctly shown on the medal of Claudius (No. XXIV.), representing the shrine of the Ephesian Diana (fig. 7), and is very effective ; the volutes consisting of complete circles without any necking. In other medals the volutes have the usual indication of volutes and necking beneath, as in the votive Arch of Claudius (No. LV.) On the elevation of the Temple of Artemis at Ephesus (No. VI.) the peculiar capital of the Ionian type is characteristically maintained.

The Corinthian capital has many varieties. Those on the medal of Cæsar Augustus (No. XIV.), to Mars Ultor (fig. 4), and the Basilica Ulpia (No. LXVI.), are represented by two palmet-leaves and a double bead at the neck. The elevation of the temple at Emisa (No. XIX.) at the time of Caracalla gives a mere sphere (fig. 10) being of the same type, but not so graceful, as the capital of the Temple to Vesta (fig. 9) on the gold coin of Vespasian. In this (No. XVIII.) instead of the astragal at the neck, there are five pearls, the centre one being the largest and the others diminishing in size ; as though to give a perspective appearance of vanishing away. Often the abacus is omitted, and there are one or two rows of sharp-pointed leaves to

indicate the capital, as (in figs. 11 and 12) on the medal of *Martial Juno* (No. XVII.), the *Neokor* medal of *Smyrna* (No. XXXIX.), and medal of *Antiocheia* (No. XXVIII.). At other times the usual treatment of the *Corinthian capital* is observed with some of the minor parts suppressed, and the whole rendered in a broad way.

The entablature is sometimes represented merely by a thick line, sometimes the three divisions are thrown into one large mass, as in the *Arch of Postumus* (No. LIV.) Often the architrave or frieze, as the case may be, is suppressed; but at others the three divisions of architrave, frieze and cornice are well marked. It is to be observed, that frequently the horizontal lines are conventionally shown by lines of dots, one or two or more figuring the entablature or interspersed with plain faces. The *Temple to Vesta* (No. XVIII.) has two lines of astragals, surmounted by a row of beads of large size (as fig. 15). On a medal of *Commodus* struck at *Pergamus*, of which there is a very clean fresh impression at the *British Museum*, the arrangement of level and inclined cornices of the pediment is more complex; but the appearance is very satisfactory (fig. 17).

On the *Temple to Juno Martialis* of *Trebonianus* (figs. 13 and 14) the entablature is figured by an upper and lower row of pearls and between them are wreaths and festoons. On the *Basilica Æmilia* there are shields equal in height to the entablature (fig. 16). And often, as in the medal of *ΝΙΚΗ · ΟΠΛΟΦΟΡΟΣ* and in the medals of *Nicæa*, there is a large-sized inscription on the frieze and entablature. It may be observed, that the medals, which have all their mouldings rendered

by lines of pearls, as in those of Tripolis and Samos, are of a late period.

The entablature is generally kept horizontal and unbroken; but sometimes it is interrupted by a central arch, as in the medals of Samos (Nos. XXII. and XXIII.) and Syria, and occasionally breaks round over the columns, as in the Temple of Concord (No. V.), in the entrance to the Forum of Trajan (No. LXVI.) and in the triumphal Arches (Nos. LIV. and LXI.)

Of the running openworked fret ornament above the cornice, the ridge and the inclined lines of the pediments, like that, which surmounted the entablature of the Choragic Monument of Lysicrates at Athens, the medals present frequent instances. This is particularly perceptible in the temples of Jupiter Capitolinus (No. III.), Artemis at Ephesus (No. VI.), of Mars Ultor (Nos. XXVI. and XXVII.), of Trajan (No. VII.), and in the Basilica Ulpia (No. LXVII.)

The pediments are richly varied. The tympanum has generally sculpture in it, often with a central sedent figure or other object in the middle with a reclined figure to the right and left. The apex has a fleuron, a pedestal and statue; or a pedestal and quadriga; or a group of figures; and at the springings there may be acroteria, or honeysuckle ornament, or figure as a Victory or even a trophy. And hardly a pediment occurs without these necessary accompaniments to finish off the composition. On the Neokor medal from Smyrna (No. XXXIX.) the fastigium or apex of each of the three temples is encircled by a wreath, which gives great animation to the group. And I would call particular attention to the medals of the temples of

Capitoline Jupiter (No. III.) and Concord (No. V.), which have numerous large figures all along the inclined outer line of the pediment.

The roofs are usually represented, particularly in the Neokor series, as constructed of large square slabs, three in the height of the roof and divided by ribs or ridges; the Villa Publica (No. LXVIII.) giving a curious example of the *acroteria* or *antefixæ*. Roofs of circular temples present a great variety of treatment, both as to form and ornamentation. On the gold medal of Vesta (No. XVIII.) and the bronze one of Augustus (No. XIV.), where the circular temple is flanked by two piers surmounted by animals, the roof is simply inclined, not spherical; and divided by vertical ribs, the former example having also horizontal ones giving the appearance of square panels. The two medals of Mars Ultor (Nos. XXVI. and XXVII.) those of the "Ex Oraculo Apollinis" (No. XV.) of Niké Oplophoros (No. XIII.) and the tomb of Maxentius (No. XLVI.) are all plain domes surmounted by a flos, a pine-apple or an eagle. The temple of Melicertes (No. XVI.) has the dome enriched with leaves inclined downwards, that of the Macellum Augusti (No. LXXII.) has certain offsets, as it rises, and vertical lines of balls in lieu of ribs. On the temple of Juno Martialis (No. XVII.) there is a continuous series of ribs with a smaller fillet between, which add great richness of effect. On another example of this temple the dome is, as it were, merely indicated by seven radiating ribs quite distinct and with nothing to combine them (fig. 10).

On several of the buildings, and particularly on the city walls, the jointing or channelling of the courses

of stone is distinctly marked by raised lines ; sometimes this jointing occurs on the cella walls of temples, and seen in the intercolumniations, of which a fine example occurs in the British Museum collection upon a coin of Caracalla, struck at Cerasus Ponti ; it is kept in the drawer Neocesarea.

On a medal of Adada Pisidia, there is represented a six-columned Ionic portico, in the intercolumniations of which the letters composing the name are inscribed between the columns ; and the columns themselves are remarkable, as having a pedestal or statue in front of each of them.

Perspective representations of temples with courts occur in medals Nos. VII. and VIII. : but with regard to some of the medals, containing perspective representations of buildings, as in that of Astarte at Byblus (No. XX.), that of Cybele (No. XXI.) and of Astarte at Tripolis (No. XXIX.) and most probably that of Antiocheia (No. XVIII.) the figure can only be accounted for on the supposition, that it is intended to represent three sides of the object, or rather an end and two sides : this is a very startling theory ; but after much attention and great anxiety to account for the peculiar aspect presented, no other method seemed sufficiently satisfactory to account for the delineation on the medal.

Such are a few brief suggestions on these several points, which, where necessary, are more fully developed in the descriptions of the individual coins.

It is generally supposed, that the engraver of medals has been ordinarily content to satisfy himself in the representation of buildings by giving a part

only instead of the whole, and “that part,” as the *Edinburgh Review* critic, July 1856, observes, “rather according to his conventional type than as a strict resemblance of the reality.” Now there is much of truth and some inaccuracy in this statement. I know no occasion, where the façade of a temple is given, in which a temple of a hexastyle portico is represented with a front of eight or four columns, or *vice versâ* an octastyle or tetrastyle by six: where the Corinthian is shown for the Greek Doric order, or the Ionic, or the reverse. In fact I am led to believe, that the ancients adhered with remarkable fidelity to the leading features of the original, and that we may rely from well-known examples upon the truthfulness of their authority. It is true, that certain conventionalisms exist; as for instance the widening of the central intercolumniation and the compression of the others; and the part of the building for the whole, as in the Macellum of Augustus and in the Villa Publica. But to the experienced eye of the numismatist such departures do not mislead. The purpose is obvious; it is a kind of short-hand: but there is no substitution of feature. It is remarked in support of the theory of this wide conventionalism, which admits of substitution to any extent, that the same temple on coins of different epochs shows various treatment of the details.

But this is no valid objection; for it is well known, that the buildings themselves from time to time were altered; that they received a variety of treatment, when restored from fire, from the incidents of political tumults, or the decay of time; and that the temples of Capitoline Jove and Vesta, the Coliseum, the

Basilica Æmilia, and other monuments differed in subsequent periods from the original more or less. I think it therefore safer to assume, that the representation coincides with great precision with the original building, and that if any difference exist, as in the Coliseum or the perspective view of a temple, it only abbreviates, where the omission is obvious and cannot mislead the intelligent observer.

L I S T
OF
ARCHITECTURAL MEDALS
OF
CLASSIC ANTIQUITY.

LIST OF ARCHITECTURAL MEDALS OF CLASSIC ANTIQUITY illustrated in the following pages.

	Subject.	Locality.	Emperor.	Metal.	Date.	Collection.
1	Acropolis.....	Athens	Autonomous	Middle Brass	3rd Century	French Cab.
2	Theatre	"	Autonomous	Small Brass	"	Brit. Mus.
	Temples of—					
3	Jupiter Capitolinus ...	Rome	Vespasianus	Medallion	A.D. 67-79	F. C.
4	Faustina	"	Antoninus Pius ...	L. & M. Brass	" 142	B. M.
5	Concord	"	Tiberius	L. Br.	" 14-37	"
6	Artemis	Ephesus	Gordianus	Br.	" 238-244	F. C.
7	Trajan	Rome	Hadrianus	Medallion	" 117-138	"
8	Jupiter Avenger.....	"	Alexander Severus	M. Br.	" 225-235	"
9	Venus and Rome	"	Hadrian	L. Br.	" 117-138	"
10	Alexander	Macedon	Alexander Severus	M. Br.	" 222-235	B. M.
11	Jupiter Feretrius	Rome .....	.....	Silver	"	"
12	Janus	"	Nero	L. Br.	" 54-68	"
13	Νίκη Οὐλομένη	"	Gordianus	Br.	" 238-244	F. C.
14	Augustus	"	Augustus	" Br.	" 36	B. M.
15	Jupiter, ex Orac. Apoll.	"	Philip & Otacilia...	Medallion	" 244-249	F. C.
16	Melicertes	Corinth	L. Verus	M. Br.	" 161-169	B. M.
17	Juno Martialis	Rome	Vibius Trebonianus	L. Br.	" 251-254	"
18	Vesta	"	Vespasianus	Gold & Brass	" 69-79	"
19	Jupiter	Emisa	Elagabalus	L. Br.	" 219-222	"

	Subject.	Locality.	Emperor.	Metal.	Date.	Collection.
	Tabernacles of—					
20	Astarte	Byblos	Caracalla	M. Bronze	A.D. 211-217	F. C.
21	Cybele	Rome	Faustina Senior ...	Medallion	" 138-141	B. M.
22	Juno	Samos	Domitianus	M. Br.	" 81-96	"
23	Juno	"	Erennia Etruscilla	" Br.	" 249-251	"
24	Diana of the Ephesians	"	Claudius	Silver	" 41-54	"
25	Mercury	Rome	M. Aurelius	L. Br.	" 161-180	"
26	Mars Avenger	"	Augustus	Silver {	B.C. 30	{
27	Mars Avenger	"	Augustus	" 14	A.D.	}
28	Antiocheia	"	Trebonianus Gallus	L. Br.	" 251-254	"
29	Temple of Astarte	Emisa	Elagabalus	" Br.	" 218-222	"
30	" Adonis	Byblos	Macrinus	" Br.	" 217-218	"
31	" Venus	Paphos	Caracalla	M. B. & S.	" 211-217	"
32	" Venus	Eryx	Augustus	Silver {	B.C. 30	{
33	" M. Gerizim	Flava Neapolis	Antoninus Pius ...	L. Br.	A.D. 14	"
34	" Jupiter Sol	Heliopolis	Philip	Medallion	" 138-161	F. C.
35	" Jupiter	"	Philip	L. Br.	" 244-249	B. M.
36	" Jupiter	Zeugma	Philip	M. Br.	" "	"
37	" Flora & Pomona	"	Antoninus Pius ...	Medallion	" "	"
38	Neokor Medal of	Perinthus	Caracalla	"	" 138-161	F. C.
39	" of	Smyma	Caracalla	"	" 211-217	B. M.
40	" of	Pergamus	Caracalla	"	" "	"
41	" of	Ephesus	Caracalla	L. Br.	" "	"

	Subject.	Locality.	Emperor.	Metal.	Date.	Collection.
42	Altar of Faustina Sen. ...	Rome	Antoninus Pius ...	M. Br.	A.D. 138-141	F. C.
43	" Proserpine	Cyzicus .....	.....	Medallion	B.C. 30	"
44	" Lyons	Lugduni Gallorum	Augustus.....	L. Br. {	A.D. 14	B. M.
45	Puteal Lybonis	Rome .....	.....	Denarius		"
FUNERAL.						
46	Tomb of Sardanapalus ...	Tarsus, Ciliciæ	Antiochus VIII....	Tetradrachm	B.C. 140	"
47	Rogus of Antoninus	Rome	M. Aurelius	M. Br.	A.D. 162	"
48	" Julia Domna ...	Emisa	Caracalla.....	" Br.	" 218	"
49	" Faustina Sen.	Rome	Antoninus Pius ...	L. Br.	" 141	"
50	Tomb of Maximianus.....	Treves	Maxentius	M. Br.	" 306-312	"
COMMEMORATIVE.						
51	Column of Trajan	Rome	Hadrian	L. Br.	" 117-138	F. C.
52	" Antoninus Pius	"	M. Aurelius	" Br.	" 165	B. M.
53	Rostral Column of Duilius	"	Augustus.....	Denarius {	B.C. 30	"
54	Votive Arch of Postumus	"	Postumus	M. Br.	A.D. 260-266	"
55	" Claudius	"	Claudius	Medallion	" 41-54	F. C.
56	Triumphal Arch of Nero....	"	Nero	L. Br.	" 60	B. M.
57	" Domitian	"	Domitianus.....	" Br.	" 81-96	F. C.
58	" Trajan	"	Hadrian	" Br.	" 117-138	B. M.
59	" Augustus	"	Augustus.....	Silver {	B.C. 30	"
					A.D. 14	"

	Subject.	Locality.	Emperor.	Metal.	Date.	Collection.
60	Commemorative Arches } <i>Quod Viæ Munitæ sunt</i> }	Rome	Augustus.....	Silver {	B.C. 30	} F. C.
61					A.D. 14	
BUILDINGS OF PUBLIC UTILITY.						
62	Wooden Bridge	Rome	Trajan	L. Br.	98-117	B. M.
63	"	"	Severus Pius	Medallion	138-161	F. C.
64	Pons Ælius.....	"	Hadrianus	"	"	"
65	Bridge.....	Antiocheia Carie .....	.....	"	117-138	B. M.
66	Forum Trajani	Rome	Trajan	L. B. & G.	98-117	F. C. & B. M.
67	Basilica Ulpia.....	"	Trajan	L. B. & G.	"	"
68	Villa Publica .....	" .....	.....	Silver	"	B. M.
69	Basilica Æmilia .....	" .....	.....	"	"	"
70 } 71 }	Buildings.....	Nicea	Claudius	M. Br.	41- 54	"
72	Macellum Augusti	Rome	Nero	L. Br.	60	"
73	Nymphæum Alexandri ...	"	Alexander Severus	M. Br.	222-235	"
74	Thermæ Alexandri	"	Alexander Severus	L. Br.	"	"
BUILDINGS FOR PUBLIC GAMES.						
75	Stadium	Heracleia.....	Gordianus	Medallion	238-244	F. C.
76	Circus	Rome	Trajan	L. Br.	238-244	"
77	Theatre	Hadrianopolis	Sept. Severus	M. Br.	197-211	"
78	"	Rome	Sept. Severus	Gold	"	"
79	Flavian Amphitheatre ...	"	Titus	L. Br.	71- 81	B. M.
80	Meta Sudans	"	Vespasianus	" Br.	69- 79	"

	Subject.	Locality.	Emperor.	Metal.	Date.	Collection.
			MILITARY.			
81	City Gate	Anchialus	M. Aurelius.....	M. Br.	A.D. 211-217	B. M.
82	"	Nicopolis (Mæsia Inf.)	Gordianus	L. Br.	" 238-244	F. C.
83 } 84 }	"	Bizya (Thrace)	Hadrianus	" Br.	" 117-138	"
85	"	Trajanopolis	M. Aurelius.....	" Br.	" 211-217	B. M.
86	"	Merida (Spain)	Augustus.....	" Br. {	" 29	}
87	City Walls	Nicea	Maerianus	M. Br.	A.D. 14	"
88	Prætorian Camp.....	Rome	Claudius	Gold	" 262	"
			MARITIME.		" 41-54	"
89	Port	Ostia	Claudius	L. Br.	" "	"
90	"	"	Trajan	" Br.	" 98-117	"
91	"	Sidè	Gallienus.....	" Br.	" 253-268	"
92	Pharos	Alexandria	Antoninus Pius ..	M. Br.	" 136-161	T. L. D.

MIONNET'S SCALE.

1-5 Small Brass.													5½-8 Middle Brass.						
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
8½-10 Large Brass.													11-20 Medallions.						

Nº 1



ACROPODIS OF ATHENS

Nº 2



THEATRE OF BACCHVS ATHENS

Nos. I. & II.

ATHENIAN MEDALS.

HAVING made these few preliminary remarks, to render future observations more intelligible, we will now commence our review of the medallic series; and we shall begin by examining the two solitary coins of Athens, which still remain to us bearing representations of edifices. They are in brass, and may be attributed to the latter end of the third century. On the obverses of both is a head of Minerva (AΘHNH).

No. 1.

ACROPOLIS GROTTO OF PAN.

THIS medal is $\frac{1}{16}$ of an inch in diameter (*M. 4), and exists in the French Cabinet. It has on the reverse a view of the Acropolis of Athens with the Grotto of Pan, and the letters AΘHN. Pausanias, in his description of the city of Athens, after describing the edifices of the citadel (Attica, chapter xxviii.), proceeds to say: "Descending from the Acropolis towards the lower city, but a little under the Propylæa, there is a fountain, near which is a sanctuary of Apollo and Pan in a cave. There they report

* This alludes throughout to the scale laid down by Mionnet.

Apollo to have prevailed over Creusa, the daughter of Erectheus." To this latter circumstance, the following lines of Euripides refer, in his "Ion," as translated by Potter:—

" Erectheus was its king.
His daughter, call'd Creusa, to th' embrace
Of nuptial love Apollo strain'd perforce;
Where northward points the rock beneath the heights
Crown'd with the Athenian citadel of Pallas,
Call'd Macrai by the lords of Attica."

A reference to the corrected plan of the Acropolis, given in Weale's new edition of Stuart's "Athens," as also the view attached to Mr. Penrose's learned volume on the Parthenon, will immediately enable those, who have not visited the spot, to identify the correctness of this medal of Athens, giving a view of the Acropolis. It presents a rocky elevation, in the face of which are two hollows, as of cuses. On one side is a flight of steps leading up to the summit, and at the top is the representation of a building, evidently intended for the Propylæa. Next to this is a lofty figure, which we may suppose to have been the colossal bronze image of Minerva by Phidias, noticed by Pausanias (Attica, chapter xxviii.), having been one of the dedications from the tenth of military spoils in honour of the victory gained over the Medes at Marathon.

" On the shield were sculptures of Lapithæ fighting with the Centaurs. This statue's head was so placed, that the crest of the helmet and the point of the spear were seen in sailing from Sunium towards Athens."

The larger building beyond cannot but be meant for the Parthenon. My colleague, Mr. Kinnaird, in his

note upon the explanation of the plan of the Acropolis, observes: "There is no doubt of the cavern (pointed out by Pausanias and represented on this medal) being the identical sanctuary of Apollo and Pan. This grotto is a natural formation, improved somewhat by art. It is about 20 feet wide and nearly of the same height, and 12 feet in depth: it is adjacent to a descent from the Acropolis, at the northern end of the platform in front of the Propylæa; and steps cut in the rock still remain, and possibly mark the route of the return of Pausanias towards the lower city."

By Lucian the god was said to inhabit a cave beneath the Pelasgic wall, with which the site here specified coincides, and also with that called *Μακράι Πέτραι*, or long rocks, by Euripides, either as large masses of detached rocks not far distant, or as the very rocks of the Acropolis here present themselves, corresponding with the epithet 'long.' "No architectural ornament appears in this coin to have been applied to the front of the cavern; but it is highly probable, that some enclosure was adapted to the approach of the adytum; and traces may be observed on the spot itself of some structure of a lower age, possibly of a Greek church, replacing an original screen before the shrine. Within the cave are two recesses, supposed to have been made for the statues, one larger than the other; and square sinkings have also been cut in the rock for the insertion of votive tablets."

By the aid of a powerful glass, I could perceive within the cave a crouching human figure, possibly intended to represent Pan himself.

No. II.

THEATRE OF BACCHUS, ATHENS.

THIS brass medal was originally in the possession of the present Earl of Aberdeen, and is in R. Payne Knight's collection in the British Museum. It is full $\frac{3}{4}$ of an inch (M. 3) in diameter, with a head of AΘHNH on the obverse. It represents on the reverse the koilon, or cavea of the Theatre of Bacchus, with its back to the Acropolis, and the monuments supposed to be seen from its pulpitum. The word AΘHNAIΩN encircles the group. The pulpitum itself may be intended to be represented at the bottom of the figure, and immediately over it is the semicircular orchestra, of small diameter, as was usual. From it rises up the *κοῖλον*, or hollow circle of the seats, divided by flights of steps in the ascent. This brings us to the distinctly-marked *διάζωμα* (called by the Latins *præcinctio*), and by which the series of seats were divided in two, affording a gallery of communication all round. Above this diazoma is a second flight of seats with steps, and up above are the semblances of caverns hollowed in the face of the rock, one being, like the choragic monument of Thrasyllus, divided by a central pillar. A mass of rough rock-work surmounts the theatre. One of these recesses may possibly be alluded to by Pausanias in the following passage: "On the summit of the theatre is a cavern in the rocks under the Acropolis. Upon the cavern stands a tripod; within it are images of Apollo and Diana destroying the children of Niobe." On the right

of the medal appears a rude indication of a columnar building, which, from its position, we may presume to be the Propylæa; and higher up is the semblance of the Parthenon. We may remark at once, that in coins the representation of objects is frequently of a conventional nature, in which the purpose has been less to give exact portraits than free and striking types, without strict reference to proportion or correctness of detail.

Drawings of both these coins are in Colonel Leake's "Athens." Millin gives the former in his "Galerie Mythologique," Pl. XXXII. 133, and refers to the "Voyage d'Anacharsis, Atlas," xxxix. 2. It is also to be found in Weale's edition of Stuart's "Athens."

No. III.

TEMPLE OF JUPITER CAPITOLINUS, ROME.

THIS bronze medal, $1\frac{5}{16}$ inch in diameter (M. 11), is from the French Cabinet. It has on the obverse the head of the emperor, with the legend—

IMP · CAES · VESPASIANVS · AVG · P · M ·
TR · P · P · P · COS · VII

IMPerator CAESar VESPASIANVS AVGustus, Pontifex Maximus,
Tribunitiâ Potestate, Pater Patriæ, CONS. VII.

On the reverse is the hexastyle Corinthian Temple of Capitoline Jove, raised upon three steps, with the sigles S. C. in the exergue. The three central intercolumniations represent three cellæ; the middle one, which is the widest, shows Jupiter elevated on a lofty pedestal, seated on his throne, in his right hand the thunderbolt, his upraised left hand resting on a spear or staff. The intercolumniations next on each side are narrower; the one to his right has the figure of Minerva on a pedestal lower than that of Jupiter, but her head ranging in height with his; she is fully draped, has in her right hand a hasta, or spear; the helmet on her head. In the corresponding intercolumniation on the other side is a standing figure of Juno, draped up to the waist, the upper part of her body naked; in her right hand she holds apparently a patera, and her left is upraised, as though intended to hold a wand, hasta pura, or staff. The outermost intercolumniations are narrowest, and contain no statue, as they represent

Nº 3

IMP · CAES · VESPASIANVS · AVG · P · M · T · R · P · P · COS · VII



TEMPLE OF · JVPITER · CAPITOLINVS · ROME

the peristylia ; but outside the temple, on each side, is a male figure ; that next to Juno holding a patera in his right hand ; the one nearest Minerva resting his right hand on a spear or staff, and his left enfolded in drapery.

A rich entablature surmounts the columns, consisting of a double row of beads, forming two lines of bedmouldings under a greatly-projecting cymatium, on the extremities of which at each end is a noble-sized eagle. Rows of beads form the inclined cornices of the pediment, surmounted by a continuous scroll ornament, running up to the apex, where there is an undistinguishable mass, intended to form the topmost central acroterium, and possibly a quadriga or type for the statue of Jove himself, placed during the consulship of L. Volumnius and App. Claudius. On each side above the raking cornices rise two horses' heads with the body of a warrior seemingly in a biga, which, however, is wholly hid.

The tympanum is completely filled by sculpture. The Father of the Gods is in the centre, seated on his throne ; in his right hand the fulmen, in his left a staff or spear. A standing figure of one of the gods to his right, and that of, probably, Minerva to his left. Next to Minerva, in the angle of the tympanum, are two figures apparently forging on an anvil, one most likely represents Vulcan. In the corresponding angle, on the opposite side, are also two figures, and a block between them, seemingly occupied in some mechanical operation.

The whole composition, architectural and sculptural, forms a very busy and brilliant group.

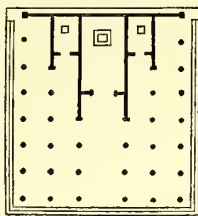
Eckhel (vol. vi. p. 327) remarks upon the peculiar

position of honour given to Minerva, by placing her statue on the right hand of her father in the intercolumniations, and the assigning an inferior position to Juno on his left, which seems not to have been an unusual allocation, when the three were together ; but the Greeks followed a contrary order.

We shall more particularly advert to the circumstances connected with this remarkable temple, from its consisting of three cells, the lateral ones, for the especial worship of the two inferior divinities, being called by Dion Σύνναοι. Tarquinius Priscus was the founder of the first temple, in fulfilment of a vow to Jupiter, Juno, and Minerva in his last war with the Sabines ; but as he died four years after the commencement, and before it was completed, it was consecrated by Marcus Horatius Pulvillus, after the Tarquins had been driven from Rome. Plutarch describes it particularly in his life of Publicola. But the original temple having been destroyed in the civil wars, it was rebuilt by Sulla and consecrated by Catulus after his death. This second edifice was destroyed in the Vitellian tumults, and rebuilt from its foundation by Vespasian, which last is the one represented on this coin.

It appears, from the description of Dionysius (lib. iv. c. 6), that the temple stood on the northern summit of the Capitoline Hill, on the site now occupied by the church of the Ara Cœli ; and that it was erected on the remains of a pre-existing temple, which measured eight plectra on each side, ten jugera in circuit, equalling nearly 200 feet, with the slight difference of 15 less in width than in depth. These proportions were religiously observed when the temple was successively reconstructed ; and the second temple only

differed from the former in the greater sumptuousness of the materials. On the front to the south was a portico of six columns, three deep; but on the flanks there were only two rows. The temple itself was divided into three cells, dedicated to Jupiter, Juno, and Minerva, and one common roof covered the three. This disposition will be more evident from the subjoined plan, taken from Canina, Foro Romano, Pl. IV. A.



T. JOVIS CAPITOLINI.

He quotes Vitruvius to prove that this disposition was quite consistent with the Tuscan arrangement; and the sculptures of the tympanum were of terra cotta, so as to be as light as possible. Pliny mentions that the columns employed in Sulla's restoration were taken from the temple of Jupiter Olympius at Athens, built by Cossutius, according to Vitruvius. The magnificence of the frontispiece is described by Cicero in the third book *de Oratore*. During the reign of Titus (A.U.C. 833) the temple was again destroyed by fire, and by him the reconstruction was immediately commenced; it was continued and completed by Domitian, who, according to Plutarch (c. 5), spent twelve thousand talents in the gilding alone. The columns were of Pentelic marble, but were made too slender for their height. A coin mentioned by Eckhel (vol. vi. p. 377, Domitian) shows the elevation of this temple,

with the words CAPIT · RESTIT·, and a tetrastyle portico, instead of a hexastyle as originally. Eckhel is in doubt whether the medal represents the actual front, or whether the artist had exercised a license, sometimes used, of reducing the real proportions and features of the front. But it is remarkable that on the bas-relief of an arch of Marcus Aurelius, now existing on the walls of the staircase of the Palazzo de' Conservatori, there is represented the front of a tetrastyle temple with three doorways in the three intercolumniations, supposed to represent the *σύνναοι* of Capitoline Jove. The one dedicated by Domitian figured on the medal of that emperor. I am, however, inclined to think the medals and bas-reliefs represent some other smaller temple dedicated to Capitoline Jove in another place.

The two chariots, indicated on the inclined lines of the pediment, are doubtless intended to represent the two gilt quadrigas put up by M. Tuccius and Junius Brutus. In what portion of the roof could they have really existed? These are questions difficult to resolve with any certainty; doubtless they were there, but how they could have been introduced with propriety in the original buildings, and in what part of them, is extremely problematical.

The following summary from Dempster's "*Rosini Romanarum Antiquitatum Corpus*" (p. 105) will aptly illustrate many points already alluded to:—"Anno CCCCLVIII. L. Volumnio, App. Claudio, Coss., ex bonis fœneratorum in publicum redactis, Cn. et Q. Ogulnii Ædiles Curules, ænea in Capitolio limina, et trium mensarum argentea vasa in cellâ Jovis, Jovemque ipsum in culmine cum quadrigis posuerunt (Livius).

Anno 19LXXI. M. Tuccius et P. Junius Brutus, Ædiles Curules, de mulctâ damnatorum fœneratorum quadrigas inauratas in Capitolio posuerunt, in cellâ Jovis, supra fastigium ædiculæ, et xii. clypea inaurata, qualia etiam paulo ante ex multatitiâ pecuariorum pecuniâ in fastigio ædis Jovis posita fuerunt (Livius). Jovis, simulacri facies diebus festis minio illini solebat (Servius in 10 Eclogam, et Plinius); qui etiam scribit Turianum à Fregellis Romam fuisse accitum, cui locavit Tarquinius Priscus effigiem Jovis in Capitolio dicendam; fictilem eam fuisse, et ideo mirari solere: fictiles etiam in fastigio templi ejus quadrigas. Fuit in hoc templo etiam signum Jovis Imperatoris. Ad hoc templum victimas gratulationis causâ mactabant. In hoc templo consules eo die, quo magistratum inibant, singuli singulos boves immolabant, et ex eo togam sumebant. In hoc templo imperatores, ad bellum ituri, vota nuncupabant; et postea reversi triumphali pompâ, in id deducebantur. Jovi in eo sacrum faciebant et convivium celebrabant. In hoc etiam templo Senatus nonnunquam habebatur; in hoc homines religionis causâ incubabant (Plautus in Curculione). Sed quis omnia enumeret?—"Frontone di Giove Capitolino, Annali dell' Instituto Archeologico di Roma." 1851, p. 289, vol. v., Pl. XXXVI.

No. IV.

TEMPLE OF ANTONINUS AND FAUSTINA, ROME.

BRASS medals, both of the large and middle size, and several silver ones, struck by Antoninus Pius, in honour of his profligate wife Faustina the elder, who was deified after her death, give us the next illustration. On the obverse is the head of the empress with the epigraph

DIVA FAVSTINA

The reverse presents the elevation of a hexastyle temple, the one to Antoninus and Faustina, now in the Campo Vaccino at Rome, and formerly close to, although not in, the Roman Forum. Around, near the border, is the **AETERNITAS** and the sigles **S.C.** It appears that this temple was originally erected for the worship of the deified Faustina; but, after the death of the virtuous Antoninus, it was dedicated to them both, and it now bears the inscription

DIVO · ANTONINO · ET

DIVAE · FAVSTINAE · EX · S · C

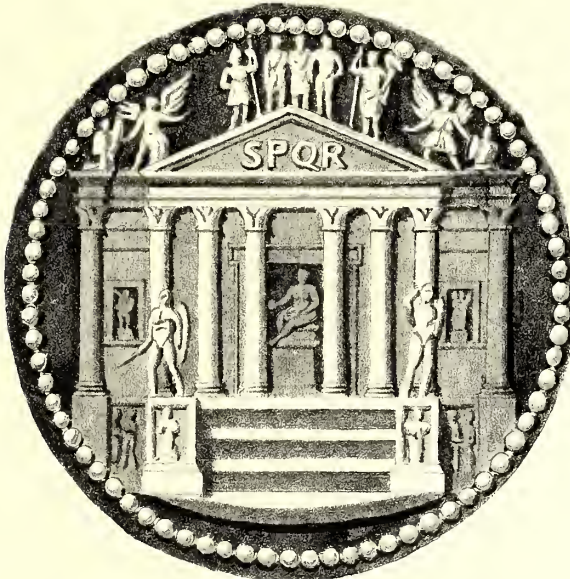
A remarkable circumstance occurs in the arrangement of this inscription, the words *Divæ Faustinae* ex **S.C.** appear on the architrave, and as such existed, doubtless, at the death of the emperor. Probably his successor, or the senate, offended at the scandal of the divine honours paid to so base a woman, sought

Nº 4



TEMPLE OF FAVSTINA ROME

Nº 5



TEMPLE OF CONCORD ROMAN FORVM

to modify or neutralize the dishonour, by inscribing his name in letters almost twice as large on the architrave above, after the deification of the emperor.

If we keep our eye on the medal, as we follow the description of the temple, we shall see how closely the type follows the original, except in the conventional enlargement of the central intercolumniation. The portico is hexastyle, the order Corinthian; it surmounts a lofty stylobate, containing a flight of steps, and it is crowned by a pediment. Until some years ago, the pedestal and part of the columns were lost in the accumulation of soil; but the spirited excavations of the French and subsequent researches revealed the whole of the substructure, with a paved roadway running in front. Before the angular columns two statues, apparently female and elevated on pedestals, are distinguishable on the medal; there is also in advance an open, lofty enclosure, or barrier (*clathri*, *cancelli*, *reticula*), by which the front was enclosed and access to the steps prevented, except at stated periods. The central intercolumniation is, as usual, widened to reveal a sedent female figure in the interior of the cella; her right arm stretched out and holding a globe surmounted by a stork or crane; the head is encircled by a nimbus with spikes on the outer margin; she has the *hasta pura* in the left hand, and is seated in a rich bronze chair. The line of the aperture of the door is distinctly perceptible over her head. The centre part of the flight of steps is occupied by some large object, which I should conceive to be the altar for the public sacrifices.

The pediment has at the angles lofty trophies in one example, and statues in another, variously arranged in

different specimens; and the apex is surmounted by a pedestal, on which is a quadriga and statue.

In the tympanum, is a figure, apparently of the empress; on her right is a bird, seemingly a peacock, in allusion to her assumed character of Juno.

There are one or two remarks to be offered on the temple itself as it now exists.

The cornice is of the simplest composition, but noble and imposing; the frieze is enriched on the flanks with a magnificent series of griffons and candelabra, boldly engraved by Piranesi, superb in design and exquisite in execution.

The shaft of each column consists of a monolith block of Cipolino marble, 38 ft. 9.1 in. high!—the lower diameter 4 ft. 10.3 in., the upper one 4 ft. 2.8 in. The rest of the temple is of white marble.

An extraordinary coincidence exists between the dimensions of this temple and the Pantheon; the entablature of the latter being 10 ft. 10.8 in. high, and that of Antoninus and Faustina 10 ft. 8.8 in., a difference of only 2 inches. The columns, however, differ in height 2 ft. 2½ in.; those of Antoninus being 48 ft. 7.7 in., of the Pantheon 46 ft. 5.2 in. The shafts of both are monoliths, those of the fane of Agrippa being of granite, ranging from 4 ft. 10.4 in. to 5 ft. in diameter.

It preceded that of Faustina by above one hundred and fifty years; but the same purity and high dignity of art prevail in both.

See "Taylor and Cresy's Antiquities of Rome."

No. V.

TEMPLE OF CONCORD, ROME.

THIS large brass medal, measuring in diameter $1\frac{3}{8}$ inch (M. 10), exists in the British Museum in numerous varieties, with the proportions of the figures and details considerably altered, struck by several emperors; and very fine specimens are also in the French Cabinet, from Augustus downwards. The obverse has the head of the Emperor Tiberius, with the legend

**TI · CAESAR DIVI · AVG · F · AVGVST · P · M ·
TR · POT · XXXIIX**

Tiberius CAESAR · DIVI · AVGVsti Filius AVGVSTus · Pontifex
Maximus TRibunitiâ POTestate XXXVIII.

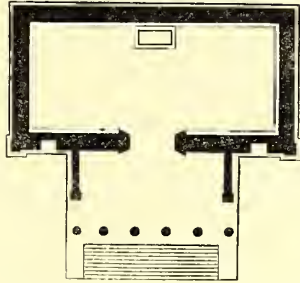
with the S.C. in large letters. We may assume the date of the medal, therefore, to be about A.D. 11.

On the reverse is a building with a central hexastyle portico of the Corinthian order, flanked by wings, at the external angles of which are pilasters or columns, with the pedestal and entablature breaking round; the whole is raised on a lofty stylobate. The central part is occupied by steps leading up to the portico, flanked on each side by a panelled pedestal, and on each of which is a statue, apparently of an armed warrior. The stylobate of the wings has also a panel in its height. The central intercolumniation is considerably widened, to admit a view of the statue in the temple, which is apparently a female sedent on a pedestal, bearing in her right hand a crown or globe. The doorway opening into the temple has a wide aperture, and the architrave around it is distinctly marked. In each of the spaces

between the outer columns of the portico and the angular columns, or pilasters of the wings, is a niche with a statue in it. The portico is surmounted by a pediment having in the tympanum the letters S.P.Q.R., *Senatus Populus Que Romanus*. Above the inclined lines of the pediment are full-sized statues, the central three apparently forming a group, with their arms entwined, flanked on the right by an armed warrior, and on the left by a female having the "*hasta pura*" in her right hand, and holding a cornucopia in her left; while on each of the lower angles is a Victory in vigorous action, with outstretched wings. There is an undistinguishable object over each of the angular columns or pilasters, probably trophies. All these figures, from the state of the different medals that I have consulted, are very difficult to make out; but from a minute inspection and consideration of them, I believe that they admit of this attribution just given: Guiseppe Visconte says, "*creduta della Concordia.*"

The question arises as to the destination and purpose of this edifice; and it is now by common consent generally assumed to be the representation of the Temple of Concord, at the foot of the Capitol next the Forum. Canina ("*Architettura Romana*," Part II. p. 201, Pl. LVII.) in noticing the temples of various form, observes: "Among these temples we will first observe this celebrated one of Concord, situate at the head of the Roman Forum under the Capitol, the plan of which has in part been laid open in these last years. The aspect of the front part or pronaos was arranged in the manner of hexastyle prostyle temples; but the cella behind stands, as it were, in the contrary direction;

so that on account of its greater breadth it extends beyond the portico on each side.



TEMPLUM CONCORDIÆ.

This disposition was doubtless produced by the necessity of having a large cella for the meetings of the senate, which were frequently held within it; and, as there was not space to extend it in the line of the axis of the portico, on account of its backing against the hill and substructures of the Capitol, it was necessary to enlarge it in width. And such a disposition, although in certain respects defective, must have presented a fine façade, which we must consider as an ingenious arrangement of the architect who had the direction of the temple. (See Canina's "Plan of the Forum.") This would place it behind the triumphal arch of Septimius Severus, and just above it, and separated from the Mamertine prison by the flight of steps leading up to the Capitol or *clivus asyli*, and agrees with the site assigned to it by Nibby ("Del Foro Romano").

This latter author gives the following historical particulars of this temple: "The Temple of Concord was so near the Forum (Festus, *sub voce* Senacula) that it might almost be considered one of its buildings;

it stood, however, between the Capitol and the Forum; its face turned towards the Forum and to the Comitium (Plutarch, a Camillo, c. xiii.), and on its flank it was near the (Mamertine) prison (Dion, lib. lviii. p. 720). It was built by the senate and people, after Camillus had in his last dictatorship made the vow, when the two orders agreed and the plebeians gained the privilege, that one of the consuls should be selected from them. During the republic it was a place where the senate assembled to treat of important matters, and they met there on the occasion of the conspiracy of Catiline. (Sallust, 'Catiline War,' c. xlv.) It appears under Augustus to have been rebuilt, Tiberius having dedicated it (Suetonius, Tiberius, c. xx.; 'Dedicavit et Concordiæ ædem'), and put his name (Dion, lib. lvi. p. 671) upon it, and that of his deceased brother Drusus, the eleventh year of the Christian era. It must have been burned in the Vitellian conflagration, and rebuilt under Vespasian. It continued to exist under the empire, and it is affirmed upon questionable authority to have been repaired under Constantine. It is mentioned as, at all events, in part existing till towards 1143, and up to that time preserved its name. It was probably destroyed by the ferocious Brancalone in 1257, to deprive the potent families of means of defence. In ancient times there were in the temple works of celebrated Greek artists; according to Pliny (l. xxxiv. c. viii.), a group of Bacchus adoring Apollo and Juno, a work by Bedas; Latona in the act of holding her two children, Apollo and Diana, the production of Euphranor; Esculapius and Hygeia, of Nicerates; Mars and Mercury, by Pisicrates; and,

lastly, there were Ceres and Jupiter and Minerva, by Sthenis. Of pictures there were admired a Bacchus of Nicidas, and a Cassandra of Theodosius."

On the summit of the pediment there was a Victory, which, being struck by lightning, communicated it to others placed near it. (Livy, l. xxvi. c. xviii.) "In æde Concordiæ Victoria, quæ in culmine erat, fulmine icta decussaque, ad Victorias, quæ jam ante fixæ erant, hæsit, neque inde procidit."

"The image of the goddess may be seen on the medals of the Didia family, where she is represented under the form of a veiled female. On this site, in the summer of 1817, was found the cella, with four inscriptions—all votive, in three of which was read the word Concordia. They were in a prodigious heap of small fragments, some of which appeared to have belonged to colossal statues, and the greater part to architectural ornaments which decorated the cella; among the rest some vases. All were highly carved, but in a style much too charged.

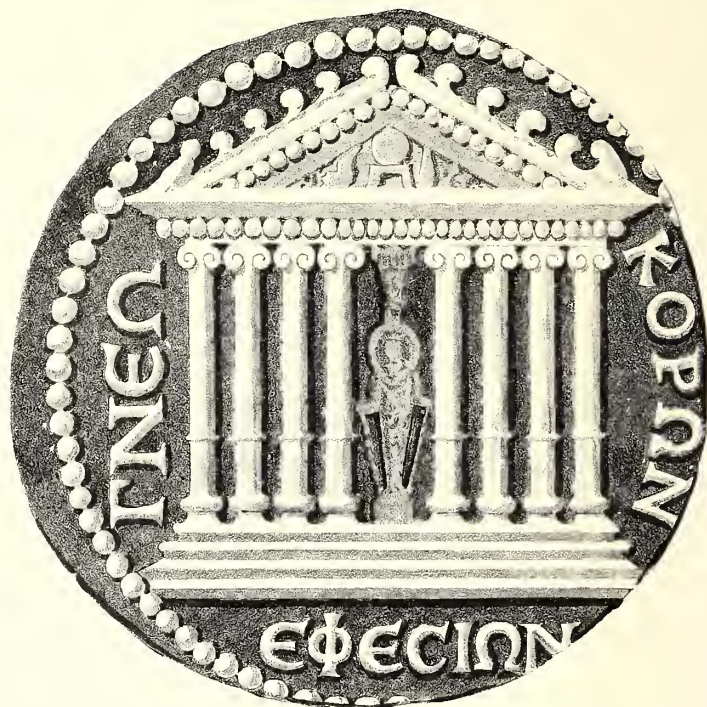
"Of the later walls only a few feet in height remain above ground; they were faced with Numidian and Phrygian marble, with which the floor also was paved, as also with African marble. It appeared from the fragments, that the cell was adorned inside with fluted columns, also of Numidian and Phrygian marbles, but calcined by fire."

The preceding allusions to the profusion of sculptures, to the Victories on the pediments and other parts, are to a great extent confirmed by the façade; and particularly the winged Victories recorded to have been struck by lightning, and conspicuously presented to us by our coin, which was probably voted by the

senate upon the occasion of the dedication, when the rebuilding had been completed by Tiberius.

The cella of the temple must have been of imposing size, for it seems, according to Canina's plan (IV. A. in his "Foro Romano") to have been 125 feet long by 65 deep, and probably the columns of the portico were nearly five feet in diameter. In fact its size rendered it particularly adapted for the meetings of the senate. Canina, in his plan, places to the right and left of the portico a monumental column, one being that to Duillius; but our medal bears no indication of such an arrangement.

№ 6
ΑΥΤ·Κ·Μ·ΑΝΤ·ΓΟΡΔΙΑΝΟΣ



TEMPLE OF ARTEMIS AT EPHEVS

No. VI.

THE ARTEMISEION;

OR,

TEMPLE OF ARTEMIS (DIANA), AT EPHEBUS.

THIS medal of M. A. Gordianus is one of a series of the same type, with some slight modifications; for we have a like one of Hadrian, given by Millin (*Galerie Myth.*, Pl. XXX. 109); and another of Antoninus Pius exists in the French Cabinet, No. 286, shelf 33.

It is architecturally an extremely interesting illustration of ancient monumental art, as it relates to one of the most famous and magnificent of the sacred fanes of antiquity, and is the only authority left to set at rest the conflicting descriptions of the temple given by Pliny and Vitruvius.

This is drawn from a great bronze, $1\frac{3}{8}$ inch in diameter (M. 10), in the French collection.

The legend on the obverse round the portrait of the emperor is—

AVT · K · M · ANT · ΓΟΡΔΙΑΝΟC

IMPerator Caesar Marcus ANToninus GORDIANVS.

On the reverse is the legend—

ΕΦΕCΙΩΝ · Γ · ΝΕΩΚΟΡΩΝ

Of the Ephesians Neokors Three.

Consequently it was struck upon one of the most solemn occasions, and undoubtedly would represent the chief temple of the goddess, and not any second-

ary temple of that divinity, if any such did exist in Ephesus. The edifice is an eight-columned temple, of the Ionic order, raised on three steps. It is remarkable that in this medal the peculiar Ionian base, with the large torus and smaller astragals and scotiæ under, and the ample voluted capitals, are defined with remarkably characteristic exactitude. This precision is not a mere fancy; for, seen through a powerful glass, it is as decided as here shown. But it will be observed that, at about one-third of the height of the shaft, there is a species of band encircling each column.

Millin, *ut suprâ*, considers this feature to indicate a statue, in front of the columns, and absolutely so figures them in his Plate XXX.; but, upon a minute comparison of the several varieties, I came to the conclusion that the indications were different from those on other medals with statues, as that of the Temple of Antoninus and Faustina, and of Concord, and of Trajan; and that the marks were meant to represent something on the columns themselves, either of a temporary or permanent nature. I say temporary or permanent; for possibly the columns may during this festival have been bound round with chaplets or floral wreaths. Or the lower part may, up to that height, have been carved; as some of the columns in the church of S. Pietro in Vincoli, at Rome, and as some marble columns in the collection of M. Fauvel, which I drew at Athens, in the year 1820. Such a decoration is most rare, in fact not known, upon any existing remains of a temple *in situ*, and might be considered as a sign of a late epoch in art; but the evidence of the coin is irresistible, and, however qualified, must be admitted: besides which, Pliny has a very striking

remark, saying that "*thirty-six of the columns were sculptured, one by Scopas.*" May this be the indication of those carved columns?

The capitals give unmistakably the Ionian type, the ample volute and the absence of any necking. The entablature presents the usual conventional form, and the cornice of the pediment is surmounted by a range of ornamental crockets, with acroteria at the lower angles. The tympanum is filled in with sculptures of a peculiar character, allusive doubtless to the worship of the goddess. In the centre is a table, upon which is a disk, probably of the moon; and some other shapeless objects are on either side in flat relief.

In two subsequent fanes of the same goddess will be perceived the same disk in the tympanum; but in that of Claudius the disk assumes the form of a shield, and might lead to the supposition of its being the federal emblem, like the shield of Thebes; Ephesus representing the centre of the Ionian confederacy. Millin evades the question, or perhaps it did not occur to him, for he merely says, "*Sur le fronton on voit deux petites figures qui sacrifient devant un autel,*" which corresponds with the tympanum of the temple on the medal of Claudius, hereafter given, but where the disk is distinctly apparent. See Nos. XXIV. & XLI.

Within the central intercolumniation appears the statue of the goddess with all her characteristics. The Artemis of the Ephesians was a very peculiar emblematic myth. When we consider the ideal of the goddess as created by Praxiteles (Jacobi, "*Dictionnaire Myth.,*" *sub voce*), we regard her as the sister of Apollo, adorned with beauty, vigour, youth. As a huntress, she is represented with a graceful, supple

form ; narrow haunches, her face regularly oval, a broad forehead, large eyes, the tresses bound up behind, and forming a knot upon the head with some locks falling on the shoulders ; the full vest-covered chest ; the tunic gathered just above the knee, and her feet bound with the cothurnus. Her attributes, the bow, the quiver, the lance, the stag, the dog.

As the moon (Luna), she has the face veiled ; she carries torches (lucifera) ; the crescent on her forehead, and a long tunic descending to the feet.

Let us now contemplate the Ephesian ideal of their great goddess. She had no identity with the Hellenic Artemis, but appears to have been the personification of the fertilizing and nourishing principle of nature. In her temple at Ephesus, where, it is said, the Amazons established her worship, her image was under the form of a mummy, the head crowned and surmounted by a triple-faced temple and backed by a nimbus. Her breast was covered with nipples. The lower part of the body is divided into formal compartments, filled each with an animal ; either hand rests on a beaded staff or reed, or chain, which inclines to her feet, brought close together. The meaning of this staff or chain, has never yet been explained : it appears also on the coin of Samian Juno, hereafter described. (See XXII., XXIII.) This statue was of wood, but whether of cedar or ebony, Pliny and Vitruvius do not agree.

A passage in Pausanias, referring to the temple at Olympia (Elis, c. xii.), leads to the supposition, that a curtain of rich material, usually hung before the statues of these divinities. "The linen curtain, ornamented with Assyrian embroidery and of Tyrian purple, which is seen at Olympia, was presented to

the God by Antiochus. This curtain is not drawn up towards the roof, as that of Diana at Ephesus, but it is lowered down by loosening the cords."

Plutarch, in his *Pericles* (xii.), enumerates the artisans employed under the direction of Phidias, and mentions the *ποικίλται*, who were weavers of variegated stuffs,—embroiderers, whose tapestries (*παζαπετάσματα*) must not be forgotten, observes Müller, when we wish to call up the idea of the total impression of their temples and ivory statues. Acesas and Helicon, the Salaminians from Cyprus, weaved magnificent tapestries for the Delphian Apollo. (Compare *Ion*, Euripid. 1158; *Athen.* ii. p. 48 l.; *Eust.* ad *Od.* i. 131, p. 1400; *Apostol.* ii. 27; *Xenob.* i. 56.) This art was practised in an especial manner in Phœnicia, Cyprus, and Carthage. (*Athen.* xii. p. 541 b.)

Of the same class was Hiram's curtain before the Holy of Holies.

The sanctuary of Artemis was accessible only to virgins, and eunuchs were her priests.

We will now enter upon another architectural question of some moment, which this coin may serve to decide, as to the greater reliance to be placed on the description of Vitruvius or that of Pliny relating to this temple.

Vitruvius says (lib. iv. c. 1) : "The Ionians obtained from the human figure the proportions, strength, and beauty of the Doric order. With a similar feeling they afterwards built the Temple of Diana. But in that, seeking a new proportion, they used the female figure as the standard, and for the purpose of producing a more lofty effect, they first made it eight times its thickness in height. Under it they placed a base,

after the manner of a shoe to the foot; they also added volutes to its capital, like graceful curling hair hanging on each side; and the front they ornamented with cymatia and festoons in the place of hair. On the shafts they sunk channels, which bear a resemblance to the folds of the matronly garment. The successors of these people, improving in taste, and preferring a more slender proportion, assigned 7 diameters to the height of the Doric column, and $8\frac{1}{2}$ to the Ionic."

Lib. iii. c. 1: "The dipteros is octastylus, like the former (pseudo-dipteros), and with a pronaos and posticum; but all round the cella are two ranks of columns. Such are the Doric temple of Quirinus, and the temple of Diana at Ephesus, built by Chersiphron."

Vitruvius (lib. vii. c. 1) says: "In four places only are the temples embellished with work in marble, and from that circumstance the places are very celebrated, and their excellence and admirable contrivance are pleasing to the gods themselves. The first is the temple of Diana at Ephesus, of the Ionic order, built by Chersiphron of Gnossus and his son Metagenes; afterwards completed by Demetrius, a priest of Diana, and Pæonius the Ephesian."

In the same chapter he previously says: "Chersiphron and Metagenes produced a treatise on the symmetry of the Ionic order in the Temple of Diana at Ephesus." In book x. c. 6, he mentions the contrivances of Chersiphron and Metagenes to transport the shafts of the columns of the Temple of Diana at Ephesus from the quarry to the works, and those of Metagenes, his son, to transport the blocks of the entablatures; as

well as the blunders of Pæonius to convey, in the time of Vitruvius, the block for the pedestal of Apollo, from the same quarry to the temple of that god.

And in c. 7 of the same book he notices the discovery of the quarry whence the stone was extracted for the temple.

Our next authority regarding this temple is from Pliny (lib. xxxvi. c. xiv.) :—

“ A magnificent object, worthy of admiration, exists in the temple of the Ephesian Diana, erected by all Asia in 220 years. They built it in a marshy soil, lest it should be affected by earthquakes. Again, as they placed the foundations in so moving and unstable a soil, they threw in a layer of charcoal and thereon sacks of wool (*velleribus lanæ*). The length of the whole temple is 425 feet, and the breadth 220. The 137 columns, set up by as many kings, were 60 feet in height; of those, *thirty-six were sculptured*, one of them by Scopas. Chersiphron, the architect, directed the work. The architraves were of such a large size, that it was a miracle to raise them. This was effected by bags full of sand, and being brought to the level of the caps of the columns by a slight incline, they were gradually emptied, and so, little by little, subsided into their proper position. But the most difficult was the lintel placed over the doorway, for it was an enormous block, and the architect could not sleep, the very fear of death seeming to hang over the event. It is said, that in the dead of the night the goddess appeared to him exhorting him to live; that she set the stone in its proper position; and as it appeared the next day, apparently settled down in its place by its own weight.

“ Box, ebony, and cypress are thought indestructible; and, by common consent, cedar of all materials is the most so, as appears in the Temple of the Ephesian Diana, which was erected in four hundred years, all Asia contributing to it. The roof is acknowledged to be of cedar beams. Of the image of the goddess there is a doubt. Some state it to be of ebony. Mutianus, three times consul, who saw it and wrote about it, states it to be of the vine, and never changed during the seven times the temple has been rebuilt. It is said that the doors are of cypress, and they have now lasted five hundred years, and are as good as new.” (Lib. xvi. c. xiv.)

It will be perceived, that Vitruvius positively states the temple to have been dipteral and octastyle. Pliny says, that there were 120 columns 60 feet in height; so that if the columns were, as Vitruvius states, $8\frac{1}{2}$ diameters high, the diameter must have been about 7 feet; and if we suppose the intercolumniation to have been eustyle, or $2\frac{1}{4}$ diameters, the breadth of the front from outside to outside of the angular columns, that is, the breadth of the portico, if octastyle, would be 168; if decastyle, 213; and although 4 or 5 feet might be added to produce the total width of the upper step, that would only give 173 feet for the breadth. With sixteen intercolumniations on the flank, the extreme length would be about 273, which would not approach the 220 feet by 425, as stated by Pliny. And again, there is the like discrepancy as to the number of columns; for if octastyle, with seventeen lateral intercolumniations, there could not be more than 104 columns, instead of the Plinian number of 120; which, however, would be the correct number for

a decastyle temple, as laid down by Leake. ("Asia Minor," p. 351.)

There is something very specious about the dimensions and numbers given by Pliny; and it might be presumed, that the magnificent temple built by all Asia to Diana, would not be less in importance than that of her brother, Apollo, at Didyme, or of Juno at Samos, which were decastyle. Pliny only quoted other authors. Vitruvius, on the contrary, was a master of architecture; perfectly acquainted with his subject, had more positive knowledge of the matter, and although he must have relied on others, yet he gives his authority, Chersiphron and Metagenes, the architects of the temple, and who wrote, as he says, a treatise upon it.

There is no inconsistency in a dipteral temple being octastyle, for the Temple of Minerva at Magnesia on the Mæander, only a few miles distant, and the Temple of Cybele at Sardis, were pseudo-dipteral and dipteral and octastyle, as were also the Temple of Aphrodisias and that of Jupiter at Aizani, as given by Texier in his "*Asie Mineure*." In such conflicting circumstances one naturally recurs to an impartial witness; and what can be a more trustworthy one than the present medal, which is octastyle, and thus confirms the statement of Vitruvius; and there is no other medal of the Ephesian Artemiseion extant.

We may sum up the history of the temple briefly as follows:—The Ionian settlers at Ephesus, according to tradition, found the worship of Artemis there, or of some deity to whom they gave the name of Artemis. (Callim. in Dion. 238.) A temple of Artemis existed in the time of Cræsus, who dedicated in the temple

“ the golden cows and the greater part of the pillars,” as Herodotus records (i. 92). He mentions the temple at Ephesus, with that of Hera (Juno) at Samos, as among the great works of the Greeks (xi. 46) ; but the Heræum was the larger. The architect of the first temple, that the Ionians built, was a contemporary of Theodorus and Rhoecus, who built the Heræum at Samos. The name of this architect is stated by Strabo to be Chersiphron ; but this is supposed, according to Müller, to be a corruption, and that the true reading is Dinocrates. This temple was enlarged, and was burned down by Herostratus, it is said on the night on which Alexander was born.

The temple was rebuilt, according to Vitruvius, in the proem of his 7th book, by Chersiphron, of Gnossus, and his son Metagenes ; according to Strabo (Ionia, l. xiv.), by Cheiromocrates. It was afterwards completed by Demetrius, a priest of Diana, and Pæonius the Ephesian.

Alexander, when he entered Asia in his Persian expedition, offered to pay all the expenses of the temple, if he might be allowed to inscribe his name upon it as the dedicator to the goddess. This the Ephesians declined, the women contributing their ornaments, and the people their property, and something was raised by the sale of the old pillars. But it was 220 years before the temple was finished, and it was engulfed in the swamp by an earthquake.

It would take a book, says Pliny, to describe all the temple ; and Democritus of Ephesus wrote one upon it. The following passage occurs in l. xxxvi. 4, 10, of Pliny’s “ Natural History :”—

“ In great esteem is also the statue of Hercules and

Hecate of Menestratus, at Ephesus, behind the Temple of Diana. In looking at which the superintendents (æditui) warn people to beware, on account of the bright reflection of the marble."

Mr. Akerman mentions the following remarkable inscription, said to have been discovered in Spain.

TEMPLVM · DIANAE
MATRI · D · D · APV
LEIVS · ARCHITEC
TVS · SVBSTRVXIT

Consult Choiseul Gouffier, "Voyage Pittoresque dans la Grèce," vol. i. p. 190; and Ct. Caylus, "Recueil d'Antiquités," t. iv. p. 154.

I learn that the Imperial Cabinet of Vienna possesses the following varieties of this medal, stated to represent the Temple of Diana on the coins of Ephesus.

Hadrian (brass).	Rev. Octastyle temple, with astragals on the	
Antoninus (brass).	Ditto	ditto. [columns.
Septimius Severus (brass).	Octastyle temple, the columns without	[astragals.

The following, also, are stated to belong to this class, but in truth they may belong to the series, which illustrate the small temples or tabernacles of Diana of the Ephesians, erected in Rome or Italy, and to which reference is more particularly made (No. 20), where they are described.

Claudius (silver).	Tetrastyle temple on four steps, columns without	
Vespasianus (brass).	Ditto	ditto. [astragals.
Hadrian (silver).	Ditto	ditto.
" (brass).	Ditto	ditto.
Caracalla (brass).	Ditto	ditto.
Maximinus (brass).	Ditto	ditto.
Decius (brass).	Ditto columns with astragals at one-third	[the height.

Architectural Medals of Ephesus, enumerated by Mr. Akerman, in his remarks on the coins of Ephesus, read before the Numismatic Society, 20th May, 1841.

Æ 7.—Obv. Νερων Καισαρ. Laureated head of Nero.

Rev. Αιχμοκλη Λουισλα Ανθυπατω Εφ. Νεωκορων. Side view of Temple. Eckhell, Doct. Num. Vet., vol. ii. p. 159.

Æ 10½.—Obv. Αδριανος Καισαρ Ολυμπιος. Laureated head of Hadrian.

Rev. Εφεσιων. Statue of Artemis within an octastyle temple.

Æ 10.—Obv. Same legend and head.

Rev. Εφεσιων Δις Νεωκορων. Temple of Artemis with her statue.

Æ 11.—Obv. Same legend and head.

Rev. Same legend. Two octastyle temples.

Æ 9.—Obv. Bare head of Ælius.

Rev. Εφεσιων Δις Νεωκορων. Octastyle temple, ornamented with busts of Hadrian and Ælius, and containing statue of Artemis.

Æ 10.—Obv. Τ. Αιλιος Καισαρ Αντωνεινος. Laureated head of Antoninus.

Rev. Εφεσιων Δις Νεωκορων. Three temples, each having within it a statue, the centre one being that of Artemis.*

Æ.—Obv. Αυτ. Κ. Μ. Αυρ. Αντωνεινος Σεβ.

Rev. Δογματι Συνήλητον Εφεσιων Ηλιοι Νεοι. "By decree of the Senate of the Ephesians. The new suns." Four temples, containing severally statues of Severus, Domna, Caracalla, and Geta.

Æ 10.—Obv. Αυτ. Κ. Μ. Αυρ. Αντωνεινος Σεβ.

Rev. Εφεσιων Πρωτων Ασιας Δ. Νεωκ. Four temples.

I must here interpose, one in my own possession, omitted by Akerman.

Æ 11.—Obv. Αυτ. Κ. Μ. Αντ. Γορδιανος. Laureated head of Gordian.

Rev. Εφεσιων. Octastyle temple with statue of Artemis in central intercolumniation.

Æ 6.—(Vaillant). Obv. Μαρ. Ωτα. Σενηρα Σεβ. Head of Otacilia.

Rev. Εφεσιων Κοινον Παριωνιων. "The community of the Ephesians with all Ionia." Tetrastyle temple.

* The central temple is seen in face, the lateral ones in perspective.
—T. L. D.

Nº 7



TEMPLE TO TRAJAN ROME

Each

Nº 8



TEMPLE TO JUPITER THE AVENGER

No. VII.

TEMPLE OF TRAJAN.

A LARGE bronze medal in the French Cabinet, $1\frac{7}{16}$ inch in diameter (M. 11), bears on the obverse the head of Trajan, with the inscription—

IMP · CAES · NERVAE · TRAIANO · AVG ·
GER · DAC · P · M · TR · P · COS · V · P · P ·

On the reverse is the legend—

S · P · Q · R · OPTIMO · PRINCIPI

with S · C in the exergue which surrounds a perspective representation of an octastyle Corinthian temple, apparently in the centre of an open area, with a distyle portico on either side, and in front the representation of an altar.

The temple itself is raised on three steps, and in front of each of the angular columns is a statue on a pedestal. The central intercolumniation is wider than the rest, to admit the representation of a sedent colossal figure. The tympanum of the pediment is enriched with sculptures, having a seated figure in the middle and a recumbent one on either side; and these may be supposed to represent a much larger group, thus condensed to avoid confusion. At each lower angle of the pediment is a winged Victory, bearing a trophy; and on the apex is a larger figure, with a spear in the right hand. An open-worked metal enrichment runs up the inclined line of the pediment. The distyle portico on either side is also Corinthian, the two end columns being surmounted by a pediment, and the lines of steps, of the entablature and roof run up in

rapidly-inclined perspective. Along the ridge of the roof, and also above the upper moulding of the cornice, is a series of open-worked ornament, apparently of metal, producing a rich and busy effect. In front of the temple, and in centre of the whole group, is a colossal altar, which does not appear on other examples of this medal, evidently representing the same temple, but with the side porticos in less rapid perspective.

This beautiful composition is intended, doubtless, to record the temple erected by the Roman senate and people in honour of this beloved emperor, and commenced even during his lifetime, but finished by his successor Hadrian. It formed part of the Forum of Trajan, being one of the edifices built round the famous Cochlid column. It may originally, perhaps, have been intended by Trajan as the fane of some god, and possibly its destination was changed by the senate after his death, and then dedicated to him after his apotheosis. Canina, in his "*Storia dell' Architettura Romana*" (parte i. cap. iv. p. 340), alludes to some remains of this temple, consisting of shafts of columns of red granite, discovered near the Trajan column, in a spot corresponding with the supposed front of the temple, together with other smaller fragments of its architecture transported to the suburban Villa Albani—a portion of a cornice elegantly and magnificently sculptured, proving that its decorations were of the best times of ancient art.

The sigles S. C. seem almost a surplusage, when the letters S·P·Q·R· appear on the legend; but perhaps the latter allude to the dedication of the temple as an homage of the people and senate of Rome to their sovereign, and the sigles refer to the medal itself.

The date may be assumed to be towards the close of the reign of the emperor, in A.D. 117.

The whole composition has great analogy with the fane and subordinate porticos of the Temple of Venus and Rome, built near the Colosseum, by Hadrian, the details of which may be seen in Burgess's "Rome," and are described in the illustration of medal No. IX.

There are many varieties of these medals, with and without the altar in front, as has been already noticed.

No. VIII.

TEMPLE OF JUPITER AVENGER.

THE next medal is a middle brass one in the French Cabinet, $1\frac{1}{8}$ inch in diameter (M. 8), struck during the reign of the Emperor Alexander, A.D. 225—235, by a decree of the senate, to Jove the Avenger (Jovi Ultori), possibly to commemorate the erection of a temple to that Deity. The Father of the Gods of Olympus seems to have been a favourite of this reign, as Smyth, who does not notice this medal, mentions another, CCCCIV., in honour of Jovis Propugnatoris; but he adds, "Jovis is not common on legends with this device." Erizzo, however, when describing a Greek medal of Alexander, the Roman emperor, with the head of Jupiter Ammon, observes that Alexander was so named in consequence of having been born in a temple dedicated to Alexander the Great. He affected much to imitate all the peculiarities of his great predecessor, who boasted of being descended from Jupiter Ammon; and he struck many medals of himself habited like the Macedonian king in the spoils of

a lion's skin. We can, therefore, easily understand the reason of his paying special reverence to Jupiter.

On the obverse is the head of the emperor, with the legend—

IMP · C · M · AVR · SEV · ALEXANDER · AVG ·

On the reverse of the medal is the epigraph, in continuation, apparently, of the one just quoted on the obverse—

IOVI · VLTORI · P · M · TR · P · III · COS · II · P · P ·

There is a large-sized hexastyle temple raised on three steps. In the centre the wider middle intercolumniation displays the sitting colossal statue of the Thunderer, with the himation sunk down to the loins, —“ the idea,” as Muller observes (p. 40), “ of tranquil power, victorious rest.” The pediment has a figure at each angle, and is surmounted by a quadriga with four horses, and a statue, doubtless of the emperor, in the car. The temple stands in the centre of a court or peribolus, surrounded by a portico, enclosed by a wall towards the outside, and next the court by an arcade, which leaves in the middle of the front a wide open space, closed by an arched propylæa, surmounted by statues, affording access to the temple court, and approached by a flight of steps. The exergue presents a lower level, as of a forum or public way, outside the precincts of the temple; and another flight of steps leads from the lower level to the upper one, and is enclosed by an ornamentally-pierced parapet or “ pluteus.”

The whole grouping forms a rich composition, and illustrates admirably the arrangement of this class of temple, surrounded by a closed court.

Nº 9



TEMPLE TO VENUS AT ROME

Nº 10



COMMEMORATIVE COLUMN AND TEMPLES MACEDON

No. IX.

TEMPLE OF VENUS AND ROME, ROME.

THIS is a large brass, $1\frac{1}{4}$ inch in diameter (M. 9). It has on the obverse the head of the emperor, with the legend—

HADRIANVS · AVG · COS · III · P · P

On the reverse are the sigles S · C on either side, and in the exergue again—

EX · S · C

The centre of the field is occupied by a noble decastyle temple, flanked on the left and right by a commemorative column, surmounted by a statue. This group seems to accord in so many circumstances with the ruins of the magnificent fane erected by Hadrian on the Via Sacra, near the Colosseum and Arch of Titus, in honour of Venus and Rome, that the medal is now generally accepted as being intended to represent that edifice. There is a lofty ascent of steps up to the plane of the colonnade, which presents a façade of ten columns of the Corinthian order; the central intercolumniation being widened to offer to view the statue of a female on a lofty pedestal. The tympanum of the pediment is enriched by sculptures, and the apex is crowned by a group, which almost seems to represent Venus and Rome, with Cupid near the former divinity. At the lower angles of the pediment are acroteria of trophies or some other objects, the precise

forms not being distinguishable on any of the medals that I have been able to consult. On each side the temple rises a lofty pedestal, equalling in height the flight of steps connected with it. On these pedestals are the commemorative or triumphal columns, of the same order and of the same elevation as those of the portico, but fuller in their proportions. A dwarf entablature surmounts the capital, and on this rises a figure equalling in height one-third that of the column. There are several varieties of this medal, another having the sigles S · P · Q · R over the temple, and four statues on pedestals in front of columns, distributed at regular distances along the portico, of which there are no indications on our medal.

This temple, which must have been one of the most superb of Roman art, was situate in the fourth region and variously denominated, "TEMPLUM URBIS—TEMPLUM VENERIS—ROMÆ ET VENERIS." It was designed by the Emperor Hadrian, who must have had considerable knowledge of architecture, acquired doubtless during his travels in Greece, Egypt, and other countries. It is said, that the emperor, ambitious to possess the reputation of being a great architect, was desirous to emulate the skill of Apollodorus, who had executed with so much taste and grandeur the gorgeous group of the Trajan Forum, with its ample court, its basilica, Cochlide pillar, libraries, temple, and porticos, and to excel the Greek architect of Trajan. Apollodorus had been sent into exile; but even there the genius of that great artist followed him, for the emperor, anxious to ascertain his opinion of the design for this temple, which he had prepared, sent it to him. Apollodorus,

with indiscreet freedom, called in question various details of the imperial design. Hadrian, who could not brook the criticisms of the architect, according to the statement of Dion Cassius ("Histor. Romæ," l. lxix. p. 1153), ordered the head of the incautious critic to be cut off. Mr. Burgess, in his valuable work on the "Topography and Antiquities of Rome" (vol. i. Diss. VI.), records the researches of the Signor Pardini, an able Lucchese architect, who made the existing remains of this monument his especial study.

The temple was decastyle pseudo-dipteral, and was divided in its length into two cellas back to back, the one dedicated to Rome and the other to Venus; the division wall between the two having colossal niches, in which, it is to be inferred, were the statues of the two divinities. The cellæ were vaulted and possibly hypethral; but this point cannot be decided, for although a considerable portion of the vaulting still remains with its rich coffering, yet not enough of the central part exists to prove whether there was an aperture in the centre, as possibly there might have been. The general construction was of commoner materials, travertine, stone, and brick; but the external casing, columns, and principal features were of marble, the columns being, according to Signor Pardini's calculation, 6 ft. 2·4 in. in diameter, and consequently rising to the probable height of nearly 60 feet English; the cella itself being about 90 feet high. Such were the magnificent proportions of the sacred fane, as presented to us in the medal; but it had majestic accompaniments, that contributed to its glory. The conception of the emperor-architect must not fall short of the position, which his edifice occupied in

relation to the wondrous magnificence of the Roman Forum, and the gigantic proportions of the Flavian Amphitheatre, between which it stood, and with which it could not admit of rivalry. It must also be worthy of the supreme deities there worshipped, and of the exalted rank of the architect. The platform, the centre of which was occupied by the fane to Venus and Rome, mistress of the world, was raised considerably above the general level of the area of the Forum and of the Via Triumphalis, which passed at its side. Towards the Colosseum there was a lofty terrace, above 25 feet high, thus giving the sacred edifice a commanding elevation. But the area was also surrounded by a colonnade 70 feet distant from the peristyle of the temple; this continued round the two sides and the Forum end of the precinct, but next the Colosseum it was left open and exposed to view. In the mid-length of the temple, and near the lateral subordinate porticos, uprose the commemorative columns shown on the medal; thus presenting a most gorgeous group, gigantic in size, harmonious in proportions, and of a vastness and richness of detail and material, that must have been most impressive, the very pavements being of choice marble.

Those, who have not minutely entered into the consideration of all the accompaniments and parts of these heathen temples, now unhappily to be contemplated only as fragments, and who have been accustomed to see our Gothic cathedrals in all their completeness, are apt to imagine that the temples of classic antiquity will not bear comparison with the grandeur and variety of the buildings of the mediæval period. But if the former be carried out to their just conclusion, if

the imagination of the well-informed architect rises to all the imagery embodied in those majestic fanes of heathenism, it will be found, that they did not fall short of all those elements of grace and grandeur, and even religious sentiment, which are by some considered the peculiar attributes of the Gothic cathedrals. The area occupied by the Temple and Court of Venus and Rome was about 530 feet long, by 380 feet wide. The Temple of Jupiter Sol at Heliopolis (Baalbec), as shown on the plan given in this Volume (see Nos. 34 and 35) covered a surface of 850 ft. by 450 ft.; the level of the courts was 25 feet above the general surface of the country, raised on substructions. The whole consisted of marble; the shafts were of blocks of a magnitude which the mediæval architects never contemplated, and the carving was elaborate throughout. When all this assemblage of groups of buildings were complete, the niches filled with statues, the courts enriched with votive offerings and altars, and all the sumptuous splendours of heathen rites were solemnized, although the temple itself may not have equalled in length some of our largest cathedrals, nor the towers have risen with such aspiring loftiness as the spires of Salisbury or Strasburg; yet their beauty and magnificence consisted in other elements of the sublime no less imposing, and to the heathen mind creating emotions in connection with their poetry and mythology no less religiously impressive.

See Caristie's "Plan du Forum Romain."

No. X.

TEMPLES AND COMMEMORATIVE COLUMN,
MACEDON.

THIS bronze medal, one inch in diameter (M. 6), is one of a numismatic series of the same subject, variously represented. This has a head of Alexander the Great on the obverse with the name **ΑΛΕΞΑΝΔΡΟΥ**. The reverse has the fronts of two tetrastyle temples of the Ionic order with one step, and each surmounted by a pediment with acroteria at the summit and at the angles. Between the temples is a commemorative column of the Corinthian order, without any pedestal, the base resting immediately on the ground. The column rises higher than the apex of the pediments, and is surmounted by a statue, the height of which equals two-thirds that of the column. It is in an heroic attitude, with the inverted hasta in the right hand, and the parazonium in the left. The figure is clothed in simple armour, and is repeated singly on the reverse of various medals of this confederacy. There are the words—

KOI · ΜΑΚΕΔΟΝΩΝ

Meaning the community (**KOI** *κοινον*) of the Macedonians.

This and other medals like it exist in the British Museum; but there are also others examined by me in the Hunterian Collection at Glasgow, noticed in the catalogue of Taylor Coombe. The reverse of these

latter present also hexastyle temples, but in perspective; in general arrangement, however, they are like the lower temples of the Neokor medals of Pergamos (see No. XL.), with a column rising up between them as in this example. From the numeral letters on the exergue of some of this series, B.N.C., the date of these medals may be supposed to be about the time of Caracalla, A.D. 211—217, or of Alexander Severus, A.D. 222—235, who affected affinity to the Macedonian king; and they may record temples dedicated to the worship of Alexander, and a column between the two erected to his honour, very possibly by the Macedonian confederacy out of compliment to the Roman emperor, and recorded by this medal. There were apparently some letters on the exergue of this medal, but it is impossible to decipher the precise form, being much defaced; they probably indicate merely the date, as already stated.

This is the earliest numismatic record that we have of a columnar monument in honour of an individual in Greece; but it is at least one hundred years posterior to the time of Trajan, whose column forms the special subject of a medal (No. L.). But it would be unsafe to assign the date of the erection, whether as a purely Greek tribute, or one originating under the Roman rule.

See J. J. Gessner, "*Numismata Regum Macedoniae*."

Tab. III. Fig. 8.—Two tetrastyle temples in perspective. No column.

„ 13.—Two hexastyle temples, with column crowned by a figure between them.

Of this second one (fig. 13) Gessner says: "*Duo*

templa in quorum medio columna, cui vel Jovis vel Minervæ statua insistit.”

Tab. III. Fig. 9.—Miles armatus, d. hastam, s. parazonium.

„ 14.—Two hexastyle temples seen in front. No column.

Of these several medals there are five examples in the British Museum.

Nº 11



TEMPLE OF JUPITER FERETRIUS AUREUS ROME

Nº 12



TEMPLE OF JUPITER FERETRIUS AUREUS ROME

No. XI.

TEMPLE OF FERETRIAN JUPITER, CAPITOL, ROME.

THE next illustration offers itself in a small silver consular medal of the Claudian family, possessed by the British Museum, $\frac{13}{16}$ of an inch (M. 5) in diameter. On the obverse is a head, supposed to be the portrait of M. C. Marcellus, the conqueror of Sicily, struck by his descendant, Cornelius P. Sertulus Marcellinus, B.C. 18, with the Sicilian symbol, the triquetra, or triple leg, and the name MARCELLINVS. It represents on the reverse Marcus Claudius Marcellus dedicating the *spolia opima*, a term by which those trophies were specially known, that a general had taken from the body of a general of the enemy, whom he had himself slain. These were in all cases, agreeably to the original institution, dedicated to Jupiter Feretrius (Rosini, l. x. c. 29), in his temple on the Capitoline Mount (Rosini, l. ii. c. 5), originally built by Romulus, and respecting which Propertius wrote the following lines (l. iv. el. vii.) :—

“ Causa Feretri,
Omine quod certò dux ferit ense ducem,
Seu quia victa suis humeris hæc arma ferebant ;
Hinc Feretri dicta est ara superba Jovis.”

Dionysius mentions, that this temple was on the very summit of the Capitol, on a plot traced by Romulus himself, of no great extent, for it did not exceed fourteen feet in length. There Romulus

deposited the spoils he had won from Acro, king of the Cæninenses; the next were placed there by Aulus Cornelius Cossus, taken from Lar Tolumnius, king of the Veientes; and the third by M. Claudius Marcellus from Viridomarus (or Βεῖτομαγτος according to Plutarch), king of the Galsalæ;—the three occasions noticed by Propertius—

“Armaque de ducibus trina recepta tribus.”

Indeed, the whole elegy well deserves perusal, from its elegant allusions to the several occasions of the *spolia opima*.

Cornelius Nepos states, in his life of Atticus, that Augustus restored the roof, decayed by time and neglect. Marcellus is represented on the medal in vigorous action, covered by a veil, carrying his trophy, consisting of a helmet, cuirass, and shields, and about to mount the steps which lead up to the four-columned portico of the temple, and within which is perceptible an altar or altar-table. Inside the cella were deposited the *spolia opima*. The aspect of the temple presents a simple character, indicative of a remote antiquity. The order is Tuscan; the columns are raised on a lofty stylobate, and have above them a plain entablature without triglyphs, surmounted by a high pitched pediment, the upper inclined line being fringed with a raised ornament, and the angles decorated with acroteria.

This primitive and simple character of the enrichments, and the small size of the temple, concur with the early date of the building and the description of Dionysius, and prove the exact correspondence of the features here presented by the medal.

The field on each side of the temple is occupied by a vertical line of inscription thus—

COS · QVINQ ·

MARCELLVS

Plutarch, in his life of Marcellus, records this circumstance in his life in the following words : “ The senate decreed a triumph to Marcellus only ; and whether we consider the rich spoils that were displayed in it, the prodigious size of the captives, or the magnificence with which the whole was conducted, it was one of the most splendid that were ever seen. But the most agreeable and uncommon spectacle was Marcellus himself, carrying the armour of Viridomarus, which he had vowed to Jupiter. He had cut the trunk of an oak in the form of a trophy, which he adorned with the spoils of that barbarian, placing every part of his arms in handsome order. When the procession began to move, he mounted his chariot, which was drawn by four horses, and passed through the city with the trophy on his shoulders, which was the noblest ornament of the whole triumph. The army followed, clad in elegant armour, and singing odes composed for that occasion, and other songs of triumph in honour of Jupiter and their general. When he came to the Temple of Jupiter Feretrius, he set up and consecrated the trophy, being the third and last general who, as yet, has been so gloriously distinguished.”—(Langhorne’s Translation.)

There seem to have been three classes of “*spolia opima* ;” the law of Numa Pompilius, in regard to the first, is expressed in these terms :—

**QVOIVS · AVSPICIO · CLASSE · PROCINCTA ·
OPEIMA · SPOLIA · CAPIVNTVR · IOVEI FE-
RETRIO · BOVEM · CAEDITO · QVEI · CEPIT ·
AERIS · DVCENTA · DARIER · OPORTETO**

The custom of dedicating the spoils of a conquered king is of remote antiquity, as witness the conduct of the Philistines mentioned in the tenth chapter of the First Book of Chronicles, as also in the Book of Kings. They stripped the body of Saul, and took his head and his armour, and put his armour in the house of their gods (Ashtaroth), and fastened his head in the Temple of Dagon.

No. XII.

TEMPLE OF JANUS, ROME.

THIS large brass metal, from the British Museum collection, is $1\frac{3}{8}$ inch in diameter (M. 10), and bears on the obverse the head of Nero, with the words—

**IMP · NERO · CAESAR · AVG · PONT · MAX ·
TR · POT · P · P**

The reverse presents us with the representation of a Temple of Janus, with the legend—

**PACE · PER · TERRA · MARIQ · PARTA ·
JANVM · CLVSIT**

Peace having been produced by land and sea, he shut the Janus—
and the sigles S · C

As here represented, the Janus is in perspective, showing the side and end, and is a mere cella of an oblong or quadrangular form, having pilasters at one end; the whole space of the opening between being occupied by a large single-valved door, having two panels in width and three in height, with a knob at the intersection of the middle style and rails, and in the middle of each panel. The upper part of the two middle panels have also a knocker or handle, represented by a ring hanging from the mouth of a cranium or lion's head.

The aperture of the doorway is surmounted by an arch springing from the architrave, and a festoon hangs from angle to angle.

There are one or two mouldings to figure the cornice, but above these is the continuous line of a high crowning parapet, richly decorated with a honeysuckle ornament. The flank has five courses of stone or marble, with horizontal and vertical channellings for three-quarters of the height of the pilaster; the rest of the height to the frieze is divided into apertures, five in the length and three in the height, as though intended for windows. On this side is a regular division of the entablature into an architrave, frieze, and cornice; the frieze being overpoweringly lofty, and filled with a richly-designed flowing piece of elegant foliage. The parapet above described runs also along the flank above the entablature.

There are many varieties of this medal, struck by different emperors. In some the temple is represented in the reverse directions, the doorway being to the left instead of to the right; and several other

differences of detail, but all essentially give the same general features.

The original Temple of Janus, at Rome, was built by Quirinus or Romulus. Macrobius (1 Saturn. c. ix.) says: "We invoke the double-headed Janus, Janus as it were the father-god of the gods; Quirinus Janus, powerful in war; Janus Patulcius and Clausius, because his doors are open in war, closed in peace." He attributes the origin of the rites of Janus to the Sabine war,—“when,” he says, “the enemy, rushing into the city through the Porta Janualis, were overwhelmed by a vast torrent of boiling water, which impetuously flowed from the Temple of Janus; on which account they decreed, that in time of war, as the God had come to the aid of the city, his doors should be open.” The Janus Quirinus, according to Suetonius (Oct. c. xxii.), had been for the third time closed by the Emperor Augustus—“Janum Quirinum ter clusit;” it having been previously closed by Numa, then by T. Manlius Torquatus, after the first Punic war. (Hor. Carm. lib. iv. ode xv.)

Canina (Architettura Romana) places such a building in the centre of the court of the Hieron or Forum of Nerva. He has surmounted it with a colossal four-faced terminal bust, Janus being represented with two or four heads, *bifrons et quadrifrons*.

A large square archway, near the arch of the Goldsmiths in the Forum Boarium, at Rome, and which is penetrated on both its axes by an archway, is traditionally identified as a Janus. He and Vertumnus were considered to preside over those who bought and sold in the markets, and near their

statues and temples were the shops of the booksellers. Hence, Horace, *Epist. ad Librum suum* :—

“Vertumnum Janumque, liber, spectare videris.”

According to Rossini Dempsteri (*Rom. Antiq. Corpus*, lib. ii. c. iii.), there was also a temple of Janus Quadrifrons, with four doors, in the Roman Forum, built by Augustus; also one of Janus Curiatius, built by Horatius, after the celebrated combat of the Horatii and Curiatii; and a Janus Septimianus, probably built by Septimius Severus.

In fact, Jani Quadrifrontes existed throughout all the regions of the city, some incrusted with marble and adorned with military ensigns and statues, two of which especially were at the Arcus Fabianus. The various annotators on Horace fully refer to all these.

The following lines from Virgil mark the ceremonies and solemn manner in which the Temple of Janus was opened or shut (*Æneid*, vii. 607) :—

“Sunt geminæ belli portæ (sic nomine dicunt),
Religione sacræ et sævi formidine Martis;
Centum ærei claudunt vectes, æternaque ferri
Robora, nec custos absistit limine Janus.
Has ubi certa sedet patribus sententia pugna,
Ipse, Quirinali trabeâ cinctuque Gabino
Insignis, reserat stridentia limina consul,” &c.

There were several medals of Janus struck by Hadrian, Antoninus, Pertinax, and Gallienus, with slight variations; and some with the figure only of the god.

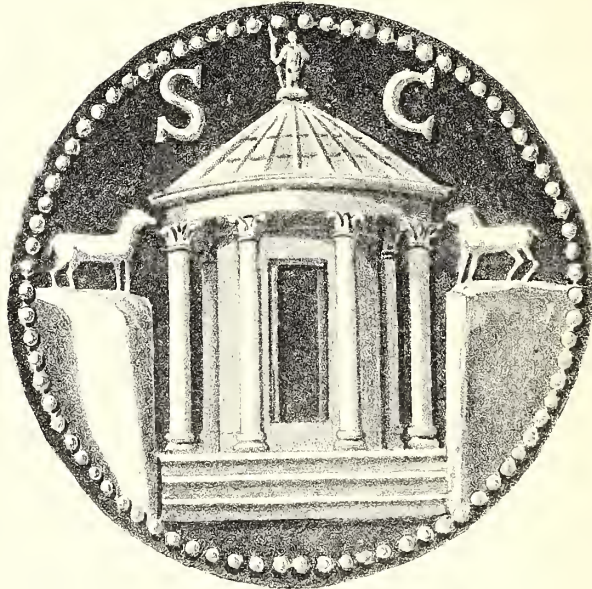
Eckhel (vol. i. p. 129) mentions a curious instance of error (in mendosa literarum metathesi) as occur-

ring in one of these medals, where the words IANVM · CLVSTI are put instead of IANVM · CLVSIT ·

There are medals of Augustus and Nero, bearing on the reverse a simple elevation of the end of a Janus, a pilaster at each angle, and a small circular-headed door in the centre, with the letters IAN. CLVS. The words “Terrâ marique pace partâ,” were a frequent formula upon the moneys and statues of Augustus, agreeably to a decree of the senate after the defeat of Sext. Pompey.



TEMPLE TO MARS OR ARMOUR-CLAD VICTORY



TEMPLE TO VICTORY

No. XIII.

TEMPLE OF MARS, ROME;

OR,

NEIKH ΟΠΛΟΦΟΡΟΣ

(ARMOUR-CLAD VICTORY).

THIS bronze medal exists, of various sizes, in the French Cabinet, one of them $1\frac{3}{8}$ inch in diameter (M. 10). Another, in Mr. Hobler's possession, is a middle brass, one inch in diameter. Our present example, taken from the French collection, has on the obverse a head of the emperor, with the legend—

IMP · GORDIANVS · PIVS · FEL · AVG

The legend on the reverse is VICTORIA · AVG · Victoria Augusti. We have here a circular temple of the Doric order, with a tetrastyle portico in front, above the pediment of which rises a dome, surmounting the cornice of the cylindrical wall of the circular cella. The entablature of this portico runs round the circumference of the temple. Within the tympanum is the word NEIKH, and on the frieze, in large characters occupying the width of the portico, the word ΟΠΛΟΦΟΡΟΣ, meaning "Armour-clad Victory."

The portico appears to be in antis, and to project from the circular face of the cella, which it must do in order to motive the pediment. The central

intercolumniation is conventionally widened as usual, and discloses what might be supposed to be Mars armed, but which, according to the inscription, may be Victory clothed in a warrior's armour, the casque, the cuirass, and greaves; holding in her right hand the spear, and standing upon a pedestal.

The intercolumnar lateral space next the antæ or pilasters, is latticed or filled in with open lattice-work, of which examples are to be found in several bassi-relievi. The antæ, or pilasters, show their return faces to the columns; and it will be perceived that there is an additional width beyond the pilaster. Three lofty steps, occupying the whole width of the temple, lead up to the portico.

This noble representation of the sacred edifice, which occupies a principal portion of the field of the medal, is flanked on each side by a group of great interest. On the left is the emperor, in the pontifical robes, offering a sacrifice on an altar, from which arises a flame; and he is accompanied by a group of attendants, two of whom appear. On the opposite side of the temple is the sacrificator, with the raised axe about to slay an ox, which is kneeling on its fore knees, and behind which is an assistant to the sacrificator. These groups, which recall the cartoon of the sacrifice at Lystra by Raphael, are artistically arranged, so as not to intercept any portion of the temple, and are of such full size as with the lettering and temple to occupy entirely the field of the coin.

This goddess (Pausanias, *Attica*, c. xxii.) had various appellations. Attached to the propylea of the Acropolis at Athens was the Temple of ΝΙΚΗ · ΑΙΙΤΕΡΟC (Wingless Victory). And it is curious to remark the

Greek characters on the front of this temple, as though it were intended to represent a Greek fane; but the form of the temple and style of the architecture preclude that supposition. The question, then, arises, In commemoration of what victory of the emperor was this medal struck, and where did he offer this sacrifice? Rossini (lib. ii. c. 10) states that at Rome the goddess Victory had three temples, two *ædiculæ*, and one grove and altar. The most ancient was on the Aventine, built, according to Dionysius Halicarnasseus, by the Arcadians. Another was on the Palatine, on the spot where had formerly stood the house of P. Valerius Publicola, and which L. Posthumus caused to be built in his curicle edileship with the moneys raised by fines. In this the Roman matrons worshipped an image of Mars, brought from Pessinus, before his own temple was consecrated. M. Portius Cato, when consul, vowed in the Spanish war an *ædícula* to Virgin Victory, according to Livy; and the same author mentions a golden statue* of Victory, weighing 320 pounds, sent by Hiero, king of Sicily, as a mark of congratulation, and placed in the Temple of Capitoline Jove. But in the enumeration no notice is taken of a temple to Νίκη Οπλοφόρος. Millin (*Gallerie Mythol.*, Pl. XXXIX. 160) also gives an illustration of a consular medal of the Cossutian family with a Νίκη Νικηφόρος (a Victory-bearing Victory), as she holds a Victory in her hand. Jupiter and Minerva had medals of Nikephoros. Eckhel (vol. vii. p. 314) notices three medals of this subject, which he classes under the term “*Antica incerta.*” One has the inscription

* The Victory in the middle of the pediment of the temple at Olympia was gilt. (Pausanias, *Elis*, c. x.)

ΘΕΟΥ ΟΠΛΟΦΟΡΟΥ with the legend MART · VICTOR ; another ΘΕΟΣ ΟΠΛΟΦΟΡΟΣ and VICTORIA · AVGVSTI ; and a third is the same as our illustration. It is worthy of remark, that in these inscriptions the sigma is written with the Σ and C ; the Σ from the time of Hadrian being rarely used, and after Antoninus Pius never.

Eckhel considers these medals to have been struck in commemoration of the Eastern conquests of the emperor, which offers the presumption of its being a provincial coin ; but he does not decide whether the statue in the temple is meant to represent Mars Armiger or Victoria Armigera. In the two first temples it appears most probable to have been intended for the god ; in the last instance, which is ours, for the goddess.

There are frequent instances of bilingual inscriptions on Greek and Roman and provincial medals ; and Eckhel (vol. i. p. 93) quotes these medals as illustrations of that usage.

No. XIV.

TEMPLE TO AUGUSTUS.

ANOTHER example of a circular temple occurs in the brass medal of large size, $1\frac{5}{16}$ inch in diameter (M. 10), containing on its reverse a circular peripteral temple.

The legend on the obverse is DIVVS · AVGVSTVS · PATER round the head of the emperor, and proves

that this medal was struck after the death of Augustus, and represents one of the numerous temples erected in his honour and to his worship in Rome and the provinces. During his life, when the servile flattery of his admirers had resolved upon erecting a temple to him, he refused the dedication unless he were associated with Rome, and he destroyed various silver statues raised to his premature deification. His successor, anxious to give greater solemnity to the acts of him, by whose will he succeeded to the empire, had him deified some twenty years after his decease, upon which temples and altars were raised to his worship throughout the Roman rule.

This medal appears to record one of these sacred edifices, and seems to be placed within a precinct surrounded by a lofty wall, upon the extremities of which, or on piers, are two animals, which we may presume to be a calf and a lamb. The temple has three steps leading up to the Corinthian portico, which encircles the cella. A doorway is in the centre, but in my impression of the medal I do not perceive any indication of a statue. The cella was probably domical, but covered on the exterior by a flattish conical roof, the ridges to the tiles or slabs being clearly distinguishable.

Eckhell says : “ *Sacrarium Romæ D. Augusto ædificatum a Tiberio, domumque Nolæ in qua decessit, in templum refert Dio (l. lvi. p. 46) ut Plinius (l. xii. s. 52). In Palatii templo, quod fecerat D. Augusto conjux Augusta, proponitur illud in numis Caligulæ, seriùs in numis Antonini inscriptis : **TEMPLUM · DIVI · AVG · REST.***

“ *Bina animalia, quæ hinc et illinc comparent, et ab*

aliquibus pro bove et ariete habentur, eleganter a Patino explicantur citatis versibus Prudentia :—

Hunc morem veterum docili jam ætate secuta,
 Posteritas mensa atque adytis et flamine et aris
 Augustum aluit, VITVLO placavit et AGNO,
 Strata ad pulvinar jacuit, responsa poposcit.
 Testant tituli, produnt consulta senatus,
 CAESAREVM Jovis ad speciem statuentia TEMPLA.

Et Vituli ad Augusti aram mactati meminit marmor.”
 —“Gruterianum,” p. 223, n. 8.

Suetonius (Aug. c. 52) states, that although Augustus knew that many proconsuls wished to decree him temples, yet he would allow none to be so dedicated, unless they received the double ascription of the name of Rome as well as his own. For in the city he most pertinaciously abstained from this honour; and being informed that certain statues in silver had been dedicated to him, he ordered them to be melted down, and causing tripods to be made of the silver, he had them gilt, and placed them in the temple of Palatine Apollo. (Dion, lib. 51.)

Nº 15



TEMPLE OF JUPITER

Nº 16



TEMPLE OF MELICERTES CORINTH

No. XV.

TEMPLE TO JUPITER.

EX ORACULO APOLLINIS.

THIS brass medallion, $1\frac{9}{16}$ inch in diameter (M. 12), exists in the French cabinet. On the obverse it has the heads of Philip I. and Octacilia his wife, with the legend—

CONCORDIA · AVGVSTORVM

We may give the date of A.D. 244 to this medal. On the reverse is a circular temple, with the words—

EX · ORACVLO · APOLLINIS ·

the meaning of which Eckhel (vol. viii. p. 321) seems to consider uncertain, it being impossible, without further information than history furnishes, to know to what circumstance to attribute the medal: whether to Philip's having accepted the empire in consequence of some response or prophecy from the oracle of the Delphine or Capitoline Apollo, who is probably alluded to by Virgil in his *Æneid* (viii. 720)—

“ Niveo candentis limine Phœbi;”

Or, as I think, it may apply to his having erected a temple to Jupiter by direction of that god, which this medal might be intended to commemorate. Bu-

narotti and Venuti both allude to this coin. The temple is circular and apparently pseudo-peripteral; but this cannot be positively asserted, for the conventionalism of numismatic representations might permit it to represent a peripteral temple, that is, with a detached colonnade encircling the cella. The colonnade is raised upon a lofty stylobate, equalling two-thirds of the height of the columns; and the stylobate has a regular plinth and base mouldings, die, and surbase mouldings, like the Temple of Vesta at Tivoli. A narrow flight of steps leads up to the peristyle, which is represented by four columns. In the central intercolumniation is a wide and lofty doorway, which is open, and discloses to view a colossal sedent figure of the god, having in his right hand a patera or some such object, and resting his upraised left hand on a staff.

An excessive height, equalling that of the stylobate, is given to the entablature, which consists of a regular architrave, frieze, and cornice; the latter is represented in perspective surmounted by an enriched open fret-work. A conical dome (tholus) crowns the whole; itself surmounted by a noble-sized eagle, the emblem of Jupiter, seated on a ball or globe.

Venuti sees in his medal three idols, which he supposes to mean Capitoline Jove, Pallas, and Juno.

Suetonius, in his life of Augustus, alludes to a temple to Apollo in the palace, and in a note is given a woodcut of a medal representing on the reverse an hexastyle temple with the letters on either side, APO—LLIN; but whether this was the temple on the Capitoline or Palatine hill does not appear.

No. XVI.

TEMPLE OF MELICERTES, CORINTH.

THE bronze medal of Lucius Verus (A.D. 161—169), one inch in diameter (M. 7), was struck at Corinth; it has on the obverse the head of the emperor, with the titles—

IMP · CAES · L · AVR · VERVS · AVG ·

The reverse gives the elevation of a Corinthian circular temple, consisting of a rustic basement with a round-headed aperture or doorway; on this rises a monopteral colonnade, six columns of which appear surmounted by a cornice. Above is a dome, having the outside surface sculptured with leaves or scales, somewhat, though in a ruder style, like the dome of the choragic monument of Lysicrates at Athens. A central ornament rises above the summit of the dome. The middle intercolumniation is widened, in order to display Melicertes on the back of a dolphin; behind this group is a fir-tree, and on each side of the temple is a tree to indicate a grove.

Pausanias, in the 44th chapter of his book on Attica, is leading the traveller from Megara to Corinth, and mentions a narrow part, where there are several rocks consecrated by various traditions. “From the rock Moluris, it is said that Ino cast herself, with her youngest son, Melicertes, when the elder son, Learchus, had been killed by his father, Athamas. The body of the child having been carried on the back of a dolphin

towards Corinth, Melicertes obtained, under the name of Palæmon, various honours; among which was the institution of the Isthmian games." The fir-tree was preserved (Corinth. c. i.) at the time of Pausanias; and an altar, near which the body of Melicertes was carried by the Dolphin. "The Temple of Melicertes or Palæmon (Corinth. c. ii.) was in the precinct of the Temple of Neptune. The temple, called 'Adyton' (secret), has the *entrance under ground*, and Palæmon (Melicertes) is said to be hidden there." I am led to conclude from this passage, that the Adyton is meant to be here represented. The trees on each side figure the grove of the precinct of the Temple of Poseidon. Melicertes is shown lying on the dolphin. The fir-tree is within the temple, which was most probably enclosed; but here, by a dramatic licence, the interior is laid open to view. And lastly, the arched opening beneath the dolphin represents the subterranean (ὄψις) entrance of Pausanias.

The letters C·L·I·COR on the exergue mean Colonia, Latina, Julia, Corinthia, according to Erizzo; others suppose the letter L to stand for Laus. I leave that difference of opinion to the decision of the learned numismatist. A similar legend appears to have prevailed on the coast of Syria, recorded by various classical authorities, and particularly in a story of Oppian's, elegantly translated many years since by Dr. Milner, Dean of St. Paul's. The following is Ælian's version ("Hist. Animal." l. vi.), noticed by a correspondent in the *Athenæum* Journal, 1853, p. 655:—

"A boy of Jassus or Jasus—a town in the island of that name on the coast of Caria—contrived to familiarize a dolphin, and by degrees trained the fish

to carry him, so that the wondering islanders frequently saw him bounding through the sea on the back of his aquatic friend. The fish, like a faithful steed, was always ready for the excursion, when its master came to bathe, after the exercises of the gymnasium ; but on one unhappy occasion the boy, fatigued with his exertions, threw himself carelessly on the dolphin's back, and received a mortal wound from one of the dorsal fins, while it was expanded. The sequel is in keeping :—the dolphin, bounding away, became aware, first by the inert weight, then by the blood-stained waves, of the fatal accident. He resolves not to survive his lord ; and still bearing the lifeless child, ‘ with the swiftness of a Rhodian ship,’ dashes himself to death against the rocks. Ælian proceeds to tell us that a common tomb received them, and that the story of the boy and dolphin was commemorated not only in a marble group, but on the coins of the place.”

A marble group, supposed to represent this subject, has been attributed to Raphael upon the authority of a passage in a letter of Count Baldassare Castiglione, Raphael's friend, three years after the great painter's death. Writing from Mantua, the 8th of May, 1523, to his agent in Rome, he says : “ I wish to know, if he (Giulio Romana) still has that child in marble by the hand of Raphael, and what would be its lowest price.”—Lett. Pittor. v. p. 255.

In Cavaceppi's “ Raccolta d'Antiche Statue” (1768), 1, Pl. XLIV., we find a representation of the wounded child, borne by a dolphin, with an Italian title to this effect : “ A dolphin carrying to the shore a boy, who, while sportively conveyed by the fish through the sea, was accidentally killed by one of its spinous fins ; a

work of Raphael, executed by Lorenzetto, and now in the possession of his excellency M. de Breteuil."

This assertion of Cavaceppi's has been demurred to, on the ground of the inferiority of skill in Lorenzetto, who was supposed to be incapable of producing a work of the merit shown in an existing group, considered to be the one executed by Raphael, and which formed one of the objects of the Great Exhibition at Dublin in the year 1853.

"With regard to the migration of the relic in question to Ireland, it appears that its late possessor, the Earl of Bristol, Bishop of Derry, who resided some years in Rome, obtained it either from M. de Breteuil or from some subsequent collector. Passavant, in his life of Raphael, states that he was unable to trace it. The merit of publishing the fact that it existed at Down Hill, belongs to a writer in the *Penny Magazine*, July 17, 1841, in which number a woodcut of the group is given. Sir Charles Eastlake noticed this in his 'Contributions to the Literature of the Fine Arts,' p. 257; and having called the attention of the Dublin Exhibition Committee to the circumstance, alluding to it also at the dinner of the Royal Academy, the present possessor, Sir H. Hervey Bruce was requested to allow it to be exhibited, and he immediately consented."—Lett. Pittor. v. p. 255.

With regard to internal evidence, Passavant, who had seen a cast of the marble in question at Dresden, observes: "Judging from this cast, it really appears, that not only the conception, but, in part, the execution may be ascribed to Raphael. The natural, beautiful position of the child, the treatment of the head and hair, the form of the dolphin's head, which closely

resembles that in the fresco of the Galatea; these and other indications are so many grounds for concluding, that we have before us the statue of the child mentioned by Count Castiglione."

It was probably that friend of Raphael who suggested the subject, which he had found in ^ÆÆlian. "The cast at Dresden was formerly in the possession of Mengs,—no unskilful judge of the works of Raphael."

In the possession of Lord Viscount Palmerston, at his seat, Broadlands, Hants, is a group of the same subject attributed to Nollekens.

No. XVII.

TEMPLE TO MARTIAL JUNO.

IN order to continue our illustrations of the circular temples, we will now consider the representation of one upon a brass medal $1\frac{3}{16}$ inch in diameter (M. 9), with the head of the emperor on the obverse and the legend of

**IMP · CAES · C · VIBIVS · TREBONIANVS ·
GALLVS · AVG**

who reigned for the short period of only three years, between A.D. 251 and 254.

The reverse bears the words—

IVNONI · MARTIALI · S · C

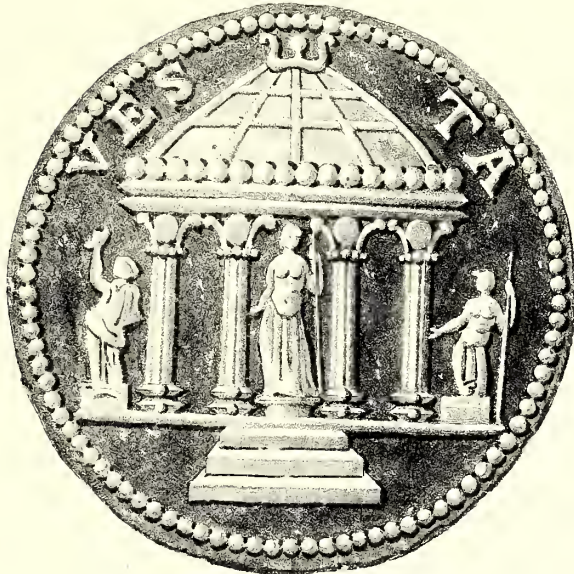
It is in Captain Smyth's collection, No. 478. In the middle is a circular monopteral temple, in the centre of which is a female seated on a throne, having on one side a peacock, emblem of Juno. She appears to hold pendent in her right hand an object, of which it has puzzled writers on coins to determine the exact purport and meaning—whether an olive-branch, ears of wheat, or heads of lances, shears, or a bunch of herbs. Eckhel (vol. vii. p. 359) supposes it a pair of shears,—“*forficulam offerre.*” Smyth himself offers no conjecture. It may possibly be meant for some portion of armour or military trappings, or a wreath. However, my object is less with such a detail than the

Nº 17



TEMPLE OF MARTIAL JVNO

Nº 18



TEMPLE TO VESTA · ROME

architectural features. The temple is raised on three steps, and a circle of columns surmounted by a dome constitutes the fane. The order is Corinthian, with a rich entablature, the frieze having series of wreaths, and all the members being sculptured, but not in very good taste, as we might infer from the date, A.D. 251-4, when the arts were in a state of decline. The outer face of the dome is highly decorated with radiating circular rolls and intermediate fillets, producing a pleasing effect. On either side of Juno, and next each of the outer columns, the surface of the medal shows a small lump, as though part of a figure or object; but the surface is too much worn in all to distinguish the precise object. Festoons hang from the inner face of the dome, and the inner columns are represented in perspective, so as to give the whole sweep of the entablature round the circumference.

On another brass medal, $\frac{3}{4}$ of an inch in diameter, the goddess has on her right an object, which has the appearance of a dolphin; and at the feet of each of the two columns a boucranon, as shown on the sheet of conventional representations on medals at the beginning of the volume, is very evident. This may be in allusion to some rite, for which even the ingenious Eckhel (vol. ii. p. 359) does not satisfactorily account. Nor are there any authorities, which explain the martial title of Juno.

When we take the whole composition into consideration, it does not appear improbable that this may be a tabernacle and statue of Juno, instead of being meant for an actual temple. The varieties of the type are very numerous.

No. XVIII.

TEMPLE OF VESTA.

THE importance of the worship of this goddess by the Romans may be inferred from the numerous temples erected in her honour at Rome. We may judge of the attention bestowed upon the elegance and refinement of their design by the graceful example ascribed to her, and which still remains near the banks of the Tiber close to the church of Santa Maria in Velabro, and by the picturesque and striking ruin of that at Tivoli.

This small gold medal, $\frac{7}{8}$ of an inch in diameter (M. 6), exists in the British Museum. The obverse bears the head of Vespasian, with the legend—

IMP · CAES · VES · AVG · CENS

IMPerator CAESar VESpasianus AVGustus CENSor.

The reverse has the word VESTA, and a representation of one of the temples of the goddess, although the three steps and the side figures seem to indicate a tabernacle, if we can suppose that she ever had a tabernacle in the cell of other deities; for it is not to be presumed that in the small circular temples usually attributed to her there would be room for a canopy over her statue.

According to Plutarch, the circular form, in imitation of the earth, given to the Temple of Vesta, arose from the appropriate adoption of that figure by Numa Pompilius, allusive to her in that character; Vesta and Terra being identical. Reference to this cir-

cumstance is gracefully made by Ovid in *Fast.* lib. vi. v. 263, *et seq.* :—

“ *Forma tamen templi, quæ nunc manet, ante fuisse
Dicitur ; et formæ caussa probanda subest :
Vesta eadem est quæ Terra ; subest vigil ignis utrique :
Significant sedem terra focusque suam.
Terra pilæ similis, nullo fulcimine nixa,
Aere subjecto tam grave pendet onus.
Ipsa volubilitas libratum sustinet orbem ;
Quinque premet partes angulus omnis abest.*”

And the description is completed by the following lines, which seem to allude almost to this very example :—

“ *Arte Syracosia suspensus in aere clauso
Stat globus, immensi parva figura pili.
Et quantum a summis tantum secessit ab imis
Terra ; quod ut fiat, forma rotunda facit.
Par facies templi : nullus procurrit in illo
Angulus ; a pluvio vindicat imbre tholus.*”

The circular form was not exclusively given to the temples of Vesta, but was equally ascribed to Diana and Hercules or Mercury. (*Festus in Virgilium*, lib. ix. *Æneid.* v. 408.)

Our medal presents a circular peripteral temple, as we may infer from the roof, which, as Ovid says, was of Syracusan brass. Four of the columns of the peristyle are shown. In the central intercolumniation is the half-draped figure of Vesta on a pedestal, holding a patera or some such object in her right hand, and her upraised left hand resting on a staff. Outside the temple, and flanking on each side, are two female draped statues in forced attitudes on pedestals ; that to the right of the temple holding in her right hand a mirror or *sistrum*, or some sacrificial instrument ;

that on the left in an attitude similar to the goddess. Three steps lead up to the central intercolumniation. The whole of the architectural details are represented with strange conventionalisms. There is the base, shaft, and capital to each column, the last being represented by a large central disque, intended possibly to figure a wreath or shield suspended from each capital; and a projecting horn or stem on each side indicates the angular volutes or caulicoli. Two horizontal lines, surmounted by a range of balls, mark the entablature. The roof or tholus (*rotundum tectum* of Vitruvius, l. vii. c. 5) is the most rational part, the slabs for the cover-joints or ridges being well expressed; and on the summit there is a curious object with horns for the crowning "flos" of Vitruvius.

Still, in spite of quaint petty incongruities, there is a grace and energy and purpose in the meaning of all these details, which are very striking and attractive, although forced and exaggerated.

In the judgment of Nibby ("Foro Romano," p. 72), it would appear, that the principal temple of Vesta at Rome was at the foot of the Palatine on the Via Nova, which led from the Forum to the Circus Maximus. It had annexed to it an atrium, once the Regia of Numa:—

"Hic locus exiguus, qui sustinet atria Vestæ,
Tunc erat intorsi Regia magna Numæ."—*Ovid. Fast.* vi.

It had also a sacred grove.

Val. Max. (l. iv. c. 4, § 11; l. i. c. 4, § 4) informs us that there were preserved the sacred fire in a fictile vase, under the care of the vestal virgins; and the Palladium, one of the most sacred penates of the

Roman people ; and which, under Commodus during a conflagration, was saved by the gallantry of Metellus from the destruction with which it was threatened, he rushing in and carrying it off to a place of safety. This temple underwent various vicissitudes. During the time of the republic it was (544 A.U.C.) in danger of being burned. At a later period it was damaged by an inundation ; burned and restored under Nero ; and under Commodus, as we have already said, destroyed by fire. It was again rebuilt and maintained its original splendor, although profaned by Elagabalus, until it was suppressed by Theodosius about A.D. 380.

Eckhel (vol. vi. p. 332, ann. xv. 41) mentions both silver and gold coins of this type, and quotes a passage from Tacitus, showing that Vespasian restored the principal monuments and sacred edifices of the city, which had been destroyed by fire during the Neronian conflagration ; amongst others, “ *delubrum Vestæ cum penetibus populi Romani* ;” which latter fact this coin may possibly record.

In some medals Vesta is represented sacrificing at an altar, attended at one time by three and at others by six Vestals.

No. XIX.

TEMPLE OF JUPITER (EL GABEL) AT EMESA.

WE shall now pass over to the coast of Syria, and examine some of the coins of Emesa, Byblos, Tripolis, and Antiocheia, towns lying on or near the shore, which forms the east end of the Mediterranean sea, near Tyre, Sidon, Beyrout, and Baalbec. Here we shall find, as indeed we may expect on account of their later period of art and remoteness from the centre of taste, greater license of treatment, but at the same time larger development of plan—

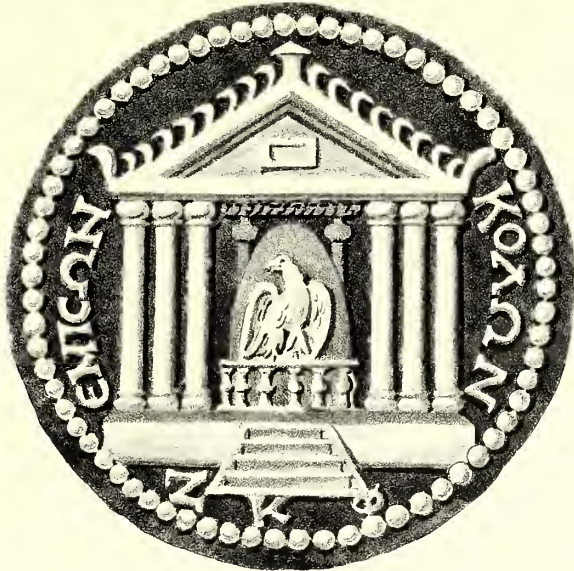
This bronze medal, $1\frac{3}{16}$ inch in diameter (M. 9), was struck at Emesa, in the province of Seleusis Pieria, and now called Hems, between 219 and 222 of the Christian era, during the *ephemeral reign* of the voluptuous Elagabalus, who was born there; being the grandson of Julia Mæsa, priestess of the sun in that city and niece of Julia Domna the wife of Septimius Severus. It has on the obverse the head of the emperor, with the name and titles—

ΑΤΤ · Κ · ΜΑΡ · ΑΥΡ · ΑΝΤΩΝΕΙΝΟC · CEB

The elevation on the reverse presents a six-columned portico of the temple of El Gabel (Jupiter Sol), elevated on a lofty plinth, with a flight of steps leading up to the central intercolumniation, which is extravagantly widened, according to the usual conventional

№ 19

ΑΥΤ Μ ΑΥΡ ΑΝΤΩΝΕΙΝΟC CEB



TEMPLE OF JUPITER AT EMISA

licence, in order to give a fuller view of the large conical stone, the type of Jupiter. He was here adored under the form of a huge aerolite; and this appears to have been also, according to Herodianus, the type under which Jupiter Ammon was worshipped in Egypt. It is enclosed, as was the statue of Olympian Jove at Elis, according to Pausanias (Elis, c. xi.), by a balustrade, which is distinctly indicated; and on it rests a noble eagle in front of the sacred stone. Over this, and evidently inside the temple, and within the architectural features of the portico, which serve as a kind of frame, is perceptible a canopy or shrine or tabernacle, consisting of two columns and a frieze above, the lower parts of the columns being hidden by the aerolite.

The words—

EMECΩN—KOAON

are on either side of the portico and in the exergue the letters—

H · K · Φ

marking the epoch and denoting the last year of the Emperor Elagabalus, A.U.C. 422 (A.D. 222).

Although on this medal we find Emesa designated as a colony (κολων), yet on others of the same emperor we find it elevated to the dignity of a metropolis. Emisa, Emesa, or Emissa, was reckoned by Ptolemy to be that part of the district of Apamene, on the right or eastern bank of the Orontes, to which Pliny assigns a desert district beyond Palmyra. It is chiefly celebrated in ancient times for its magnificent temple of the Sun, here worshipped under the name of EL · GABEL, two Syriac words, meaning, according

to Wotton in his *History of Rome* (p. 378), ELA god, GABEL to form. Its young priest Bassanius, otherwise called Elagabalus or Heliogabalus, was raised to the imperial dignity in his fourteenth year, through the bribes of Julia Mæsa, by the Roman legionaries of Syria, A.D. 218. "It was to this protecting deity that Elagabalus, not without some reason," says Gibbon, "ascribed his elevation to the throne. The display of superstitious gratitude was the only serious business of his reign. The triumph of the god of Emesa over all the religions of the earth was the great object of his zeal and vanity; and the appellation of Elagabalus (for he presumed as pontiff and favourite to adopt that sacred name) was dearer to him than all the titles of imperial greatness. In a solemn procession through the streets of Rome, the way was strewed with gold-dust; the black stone, set in precious gems, was placed on a chariot, drawn by six milk-white horses richly caparisoned. The pious emperor held the reins, and supported by his ministers moved slowly backwards, that he might perpetually enjoy the felicity of the divine presence. In a magnificent temple raised on the Palatine Mount, the sacrifices of the god Elagabalus (EL · GABEL) were celebrated with every circumstance of cost and solemnity. Upon numerous altars the richest wines, the most extraordinary victims, and the rarest aromatics were profusely consumed. Around, a chorus of Syrian damsels performed their lascivious dances to the sound of barbarian music; whilst the gravest personages of the state and army, clothed in long Phœnician tunics, officiated in the meanest functions with affected zeal and secret indignation."—Gibbon, vol. iv. ed. 1802, 8vo. pp. 233-4.

According to Herodian, he erected a sumptuous temple to his god at Emesa, resplendent with ornaments of gold and silver. And Lampridius (in *Eliogabalo*) mentions, that the emperor erected another temple to his god in the suburbs of Rome, of vast size and great magnificence, to which he every year conveyed in solemn procession the image of the deity.

With regard to this medal, Eckhel may be consulted (vol. vii. p. 250) : he quotes the following passage from Herodianus : “*Lapis est maximus, ab imo rotundus, at sensim fastigiatus, propemodum ad coni figuram.*”

A stone of the same form is seen on the Roman coin of Elagabalus, with the epigraph—

SANCT · DEO · SOLI · ELAGABAL

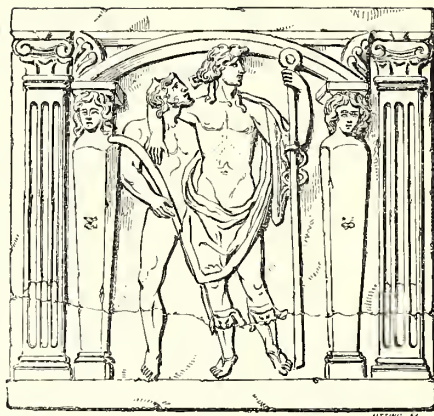
The union of the emblems and names of JUPITER and SOL is remarkable, from the coincidence with the temple of Jupiter Sol, the larger one of those at Baalbec. (See No. XXXIV.)

Also compare Falconet, *Mém. de l'Acad des Inscrit.* vi. p. 513; Münter, *Antiq. Abhandl.* s. 257; Von Dalberg über *Meteorcultus Alterthum.* 1811; De Wette, *Archäol.* s. 192.

On one of the coins of Elagabalus are an urn between two branches of laurel and the words **HAIA ΠΥΘΙΑ** : showing that there were special games celebrated at Emesa, in connection with the worship of the Sun, **HAIOC**, as well as the Pythian.

On an aureus of Elagabalus there is a representation of a conical block of stone being carried on a quadriga. (Hobler Cabinet, No. 1330-1.)

ON TABERNACLES.



BAS-RELIEF IN THE BRITISH MUSEUM, TOWNLEY COLLECTION.

It has been the custom of numismatists, when describing the reverses of those medals, which display the appearance of a columnar edifice, to call it a temple ; and in such examples as those, which we have just been examining, the designation is correct. But I am led to believe that these columnar representations may be divided into two classes—the temples, and the tabernacles of temples. The first display the elevation of the temple with its portico, and occasionally various accompaniments, as sculptures and surrounding porticos and courts. The second class, being intended to represent rather the divinity than the building, have a delineation of the god and the tabernacle, canopy or

baldachino, under which the statue stood; thus displaying a part of the temple for the whole. The portative temple of the Jews during their wanderings in the wilderness, and even until the erection of the Temple of Solomon, was so called. The inner portion of the Holy of Holies was called the Sanctuary, and it had its own peculiar decoration. Among the Egyptians this sanctuary, where the idol or animal god was kept, was occasionally constructed of granite, while the rest of the fabric was merely of stone. By the Greeks the place where the statue stood was called *ἑῶς*; and when we turn to the splendid description, which Pausanias gives in the 11th chap. of his book on Elis, of the statue and throne of Olympian Jove, we find it was surrounded by a balustrade or railings, *ιχρία, ἐξόματα*, noticed by Smith in his Dictionary of Greek and Roman Antiquities. There is not any allusion to a canopy above the statue; but among the Romans the end of the temple behind the statue frequently received a more noble decoration, as in the Temple of Venus and Rome, and in those at Baalbec and Palmyra. And we know that the statues of inferior divinities were placed in niches on the side walls of temples, as in that of Venus and Rome. Now it is admitted that the Roman Catholic Church borrowed many of its customs traditionally from the usages of the ancient Romans; of which the ciborium is an instance. And this has been defined to be “a small erection supported by four columns and surmounted by a dome, covering the altar and holy utensils.” The ciborium sometimes means the altar containing the body of a saint, which we designate a shrine. At others the word *ciborio* defines any taber-

nacle totally isolated. History records the magnificent one erected by Justinian in Santa Sofia, when he rebuilt the church, in the 12th year of his reign. A silver dome uprose above four columns; on the summit was a magnificent globe of gold of the weight of 118 lbs. A large cross, weighing 75 lbs., of gold, surmounted the whole. The most magnificent one of modern times is that of St. Peter's at Rome, designed by Bernini and which covers the high altar. It consists of four bronze twisted columns, the metal of which, it is said, was taken from the Pantheon; a barbarous spoliation. Above is a rich entablature of the same metal. At the four angles at top are angels and festoons, with a canopy in the middle; the total height being within a few inches of 130 feet, and thus exceeding in altitude many steeples of our churches.

In studying the representations of columnar edifices on coins, they seem to indicate that some of them were actually meant for temples; and others, the canopy, ciborium, or baldachino, which was intended to add to the importance and dignity of the god. It will be remembered, that, in the description of the medal of Emesa with the temple of Jupiter, was noticed not only the frontispiece of the sacred edifice, but also the effigy of Jupiter, with a columnar canopy and a balustrade; showing that at all events in the Roman period this arrangement certainly obtained, and was specially recognized.

In support of this opinion there occurs a very appropriate illustration, which is at the head of this chapter, taken from a bas-relief in the Townley Collection of the British Museum. This evidently represents a composition of this kind. The group of Bacchus

and Silenus is under a canopy, which stands either in the centre of a temple indicated by the pilasters at the ends or in a court surrounded by a colonnade; and thus justifying the supposition that medals of the class, now about to be considered, represent the shrine or edicule in the temple, and do not figure the temple itself. In fact Pausanias throughout alludes to the general practice of groups, figures, and other votive offerings of the pious zeal of the heathen being very numerous in their temples. Such canopies existed over the statues on the spina of the Roman Circus, as we see in the numerous bas-reliefs which illustrate that favourite subject of the Romans.

This article may be illustrated in the Roman Imperial series, by the well-known coin of Domitian performing sacrifice at an altar erected before a statue of Minerva, which is placed in a tabernacle; also the statue of Jupiter placed in a decorated recess or arch, on the coin of Antoninus Pius—

ANTONINUS · AVG · PIVS · PP · TRP · XXIII

Laureated head of the emperor to the right. Reverse—

COS · IIII · S · C

A statue placed on a circular plinth under a decorated arch; the hasta pura in the left hand, the right hand raised and holding some object.

See also a remarkable third brass of Pergamus of Commodus, with a statue of Pernesius Telesphus under a canopy.

A passage in a chorus of the “Birds” of Aristophanes, 1114-17, seems to indicate that the heads of the statues of the gods were surmounted by some object, like

those over saints and the Saviour in the Greek and Roman Catholic pictures :—

“ Hasten and provide yourselves each with a little silver PLATE,
Like the statues of the gods, for the protection of his pate.”—

Translation by the Right Hon. J. H. Frere.

No. XX.

TABERNACLES OF ASTARTE AT BYBLOS
(PHŒNICIÆ).

THIS bronze medal, one inch in diameter (M. 7), is from the French Cabinet, and has on the obverse the head of the Emperor Elagabalus, with the legend—

ΑΥ · Κ · Μ · ΑΥΡ · ΑΝΤΩΝΕΙΝΟC

IMPerator · Caius · Marcus · AVRelius · ANTONINUS

On the reverse is the representation of a columnar erection, with the word **IEPAC** above and **ΒΥΒΛΟC** in the exergue beneath. The term *Ἰεῖαζ*, observes Eckhel (vol. iii. p. 359), is probably derived from the circumstance, that Adonis, the Syrian Thummus, according to Strabo (l. xvi.), was worshipped here, and Eustathius ad Dionys. (v. 912).

It may be remarked, that this peculiar epithet, which is not observable on any other of our medals,

N° 20



TO ASTARTE AT BYBLOS
TABERNACLES

N° 21



TO ABELE

although many belong to cities of higher reputed sacredness, gives to Byblos an odour of great sanctity. It may also be noticed, that this maritime city was of venerable antiquity, since Sanchoniathon attributes its origin to Saturn, and later to the goddess Baaltis, as does also Dion. Plutarch (*de Iside et Osiride*) mentions, that Isis came hither to seek the body of Osiris, cast on the shore at Byblos.

Byblos lay on the seashore at the foot of Mount Lebanon, between Sidon and the promontory of Theoprosopon. Its inhabitants were celebrated as stonemasons, and also as caulkers of vessels. The modern name of the town is Jubeil, and, according to Thomson (*"Biblia Sacra,"* vol. v. p. 259), it contains the remains of an ancient Roman theatre, the area of which is nearly perfect with its concentric rows of seats, divided by the præcinctions and the "cunei" quite distinguishable. Burckhard, in his *"Syria,"* mentions many fragments of columns as lying about. Eckhel (vol. iii. p. 359) notices the coins of the city, as having frequently the type of Astarte, as also of Isis, who came here in search of the body of Osiris. Euripides records Byblos as famous for its wine in the following words from his *"Ion,"* in the description of the events which occurred at the feast given by Xuthus:—

" The sacred bowls we fill
With wine of Byblos."

The edifice on the reverse of our medal presents six Corinthian columns, raised on two steps, surmounted by an entablature. The central intercolumniation is five times as wide as the lateral ones, and is surmounted by an arch, the entablature being discontinued; but

above the narrow line, which indicates the arch, is a kind of perforated radiated trellis-work, as it were, of a fanlike shape. The central intercolumniation is occupied by the turret-crowned Astarte or Astargate, the Syrian Aphrodite, or Venus; according exactly with the figure hereafter described on the medal of Tripolis, No. XXIX. And it may be remarked, that the same figure alone appears frequently on medals of these cities; and a bronze of Commodus gives the central compartment alone. I am, therefore, led to conclude that this group represents the tabernacle or shrine, with the statue under, the front consisting of the two columns, with two intercolumniations or three columns on each flank, a conventional representation of the three sides of the tabernacle.



On another medal the mass under the foot of the goddess, instead of the prow of the vessel, appears to be a serpent twisted on itself in circles, and forming, as it were, a cushion. Another medal of Byblos represents Astarte under a polygonal canopy of a different figure, probably as existing in another temple.

The copiousness of monumental illustrations and the variety and splendour of its religious worship make Byblos assume an importance, that it does not possess in the ordinary records of antiquity.

No. XXI.

TABERNACLE OF CYBELE.

THIS bronze medallion, $1\frac{7}{16}$ inch in diameter (M. 11), is in the French Cabinet. It has on the obverse the veiled head of the Empress Faustina the elder, with the legend—

DIVAE · AVGVSTAE · FAVSTINAE

On the reverse is the inscription—

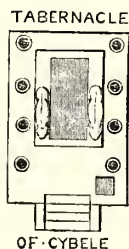
MATRI · DEVM · SALVTARI ·

Cybele is represented under a tabernacle seated, probably on a chariot, as was usual with her, and having on her head a turreted and mural crown; her left hand rests upon a tympanum or cymbal, with a lion on each side of her. Her feet rest on a stool. Attys, with the Phrygian cap, stands outside. He is clothed with chlamys, holding in his right hand a pastoral stick, and a Pan's pipe in the other. Close to Attys is a branch of a tree or flower.

The canopy, under which Cybele is sitting, is seemingly represented so as to show three sides of the tabernacle in perspective, the two ends and flank. The end, under which Cybele appears, has two Corinthian columns surmounted by an entablature, above which rises an arched head, the outside edge having a running ornament. There is some difficulty in explaining the rest; but it may be supposed to figure a side of the tabernacle with three columns

with a continuous entablature; and the return end is indicated by the circular head or arch, and a column; but it is difficult to account for the small intermediate arch: the deficient column may be supposed to be intercepted by the group of Cybele.

The plan of the whole may be presumed to offer this arrangement.



This was evidently a coin struck after the death of the empress, and numerous instances occur on coins, examples of which appear in our series, of the empresses assuming the emblems of various goddesses, and of their having their attributes given to them after death. We may presume that this coin records the tabernacle or canopy in the Temple of Cybele over the statue of the goddess.

Ulpian (Tit. 23) mentions the following decree, showing that the Temple of Cybele at Smyrna was among those which had the privilege of receiving legacies (*qui hæredes institui possunt*). It is in these words: — “*Deos instituere hæredes non possumus, præter Jovem Tarpeium, Apollinem Didymeum, Martem in Galliâ, Minervam Iliensem, Herculem Gaditanum, Dianam Ephesiam, Matrem Deorum Cybelem quæ Smyrnæ colitur, et cœlestem Salinensem Carthagini.*” This is curious as enumerating those temples

which had the privilege; and it appears that not more than one divinity in any city had the like faculty, and there were only eight of them in all.

It is evident, that Cybele must have had a temple at Rome to receive the sacred stone of the goddess. In conformity with an oracle in the Sibylline books, the Romans had sent during the second Punic war a deputation to bring it over from Pessinus in Phrygia, with the consent of Attalus king of Asia. We may form some idea of the powerful influence of Rome over the nations of the world, when we find the Pessinuntines, who had a magnificent temple of the goddess, which is illustrated in Texier's "*Asie Mineure*" (tome i. p. 163-9), willing to give up the great object of their worship to be carried away to a foreign state. Her priests were the Corybantes, who were all castrated, and worshipped her by the sound of drums, tabors, pipes, and cymbals. The rites of the goddess were disgraced by great indecency of expression.

Juv. Sat. ii. 111—

" Hic turpis Cybeles, et fracta voce loquendi
Libertas, et crine senex fanaticus albo
Sacrorum antistes."

As also Sat. viii. 175—

" Inter carnifices et fabros sandapilarum
Et resupinati cessantia tympana Galli."

Nos. XXII. & XXIII.

MEDALS OF SAMIAN JUNO.

Two Greek medals in brass, the one struck during the reign of Domitian, A.D. 81-96, and the other bearing the name of Herennia Etruscilla, the supposed wife of the ephemeral Emperor Decius, A.D. 249-51, are struck in honour of Juno of Samos. One is almost led to suppose that a great spirit of rivalry existed between the priests and worshippers of the Ephesian Diana or Artemis and Samian Juno. The costume of the statues, the attitudes, the curious beadlike string or reed, which each holds in her hands, the two fawns of Diana and the two peacocks of Juno, show that one city sought the adoption of the like emblems of the neighbouring town and temple to attract worshippers. Samos is not far from Ephesus, and the identity of such details induces such an inference.

The obverse of the earlier medal has the head of the emperor, with the letters—

ΑΥΤΟΚΡΑΤΩΡ · ΔΟΜΙΤΙΑΝΟC · ΚΑΙ · CΕΒΑC-
ΤΟC · ΓΕΡΜΑ

It is $1\frac{3}{16}$ inch in diameter (M. 8). The reverse presents a tetrastyle façade raised on three steps with four Ionic columns; the bases have the Ionian peculiarity of the large torus, the capitals are of the same type and the shafts plain. The central intercolumniation is much wider than the lateral ones, the columns of which appear almost to be coupled ones,



TABERNACLES OF SAMIAN JVNO

Both



and contains the statue of Juno typically composed to imitate, as I have said before, the idol of the Ephesian Artemis. The entablature is represented by three lines of beads, the inclined lines of the pediment by one. There are acroteria at the springings and summit of the pediment.

The tympanum contains a disc or globe in the centre,—another point of resemblance with the Ephesian temple. On the field of the medal are the letters—

ΣΑ—ΜΙ—ΩΝ

the ΜΙ being in the exergue.

The like description is equally adapted to the coin of Herennia Etruscilla, which has on the obverse a female head, with the legend—

EPEN · ΕΤΡΟΥΚΙΑΑΑ · CEB

HEREN^{nia} · ETRVSCILLA · AV^{Gusta};

but the steps are stopped at the ends by a plinth, which follows the rise of the steps; and the central intercolumniation has an arched opening, which breaks through the entablature, and runs up into the tympanum of the pediment. The columns are twisted spirally. The size of the medal is $1\frac{1}{8}$ inch in diameter (M. 8).

From the peculiar circumstances above described, which are so much at variance with the grave and dignified character of templar architecture, and from the limited size of the portico, I am led to conceive that these medals represent the baldaquin or canopy over the statue of the goddess, inside the temple, and not the temple itself, which was one of the noblest and largest of the fanes of Asia Minor.

No. XXIV.

TABERNACLE OF DIANA OF THE EPHESIANS.

A SILVER medal in the British Museum, one inch in diameter (M. 7), has on the obverse the head of the emperor, with the legend—

TI · CLAVD · CAES · AVG ·

On the reverse is a tetrastyle Ionic frontispiece, raised on three steps, with the sigles DIAN · EPHE· There is an entablature above the columns surmounted by a pediment, the tympanum or drum of which is occupied by a large shield or disc resting upon a table, flanked by two small figures; there are also two smaller tables or altars, and in each of the angles is a small bird. The shield probably represents the Ionian confederacy, of which Ephesus was the chief town.

The statue is distinctly marked with all the peculiar attributes of Artemis, and occupies the central intercolumniation, and the sigles DIAN · EPHE no less marking the object intended.

It cannot be imagined that this medal is intended to represent the very temple at Ephesus, which, according to Vitruvius, was octastyle, and so indicated on the previous medal, No. VI. Had such been the intention, the inscription would doubtless have been in Greek. Besides, the ancients in later periods and during the times of the Romans never represented

Nº 4.



TO DIANA OF EPHESES

Nº 25



TO MERCVRVS

buildings on so large a scale without giving them the full number of columns, as we have already seen in many preceding examples.

We may reasonably infer that it represents a tabernacle or baldaquin in a temple of Diana; or if a temple itself, it must have been a small one at Rome or in a provincial town, and the Latin inscription seems to confirm this inference.

Four or five temples are enumerated by Rosini (p. 114) as existing at Rome, with some curious particulars; but not one of them has the Ephesian dedication in particular recorded.

For as Serapis was domesticated at Pozzuoli, Isis at Pompeii, and other foreign divinities at Rome, we cannot but suppose that Diana of the Ephesians had her fanes, her priests, and her worshippers in many a Roman as well as Grecian town.

Buonarotti (when describing this medal in his "Osservazioni sopra alcune Medaglie," p. 20) is led to conclude that the representation on the reverse may be intended for a small cell, in which the statue of the goddess may have been placed as a tabernacle.

Venuti (in the second volume of the "Saggi di Cortona," p. 214), following up this idea, notices that the ancients had "*tabernacoli, o edicole*," some of which were fixed on the ground or inserted in walls; others were movable, so as to be carried about "on plaustra, thensæ, and carpenta," called by the Greeks ἀπήνη, a term used by Homer and Pausanias to mean a certain vehicle or carriage. The ancients also built small templets or shrines, as mentioned in the Acts of the Apostles, in the same manner as the Roman Catholics do the representation of the holy

sepulchre, observes Venuti, and these were made of silver. These ancient shrines served as prizes to the conquerors at the famous games, in the same manner as the table, the vase, the palms, and the apples shown on the medals. Such are the treasures mentioned by Pausanias (l. vi. p. 378) presented as donations to the temples, and containing a small statue of the deity.

Of a like character are those figures on medals holding a temple or two, similar to those representations of saints or pious founders of sacred edifices containing the models of churches or basilicas erected by them.

In Rome there was a vast quantity of the edicules in the principal streets, *circi*, and some attached to the walls of the temples, as in the Roman Catholic churches. Thus many of these representations indicate nothing more than models, ornaments, niches, edicules, shrines, tabernacles, or chapels, placed within the temples in honour of their deities.

In the description of the medal No. VI., illustrating the Temple of Artemis at Ephesus, a list is given of the varieties of this type existing in the Cabinet of Vienna.

No. XXV.

TABERNACLE OF MERCURY.

RELIGIO AUGUSTI.

WE have next to consider a large bronze medal, $1\frac{3}{8}$ inch in diameter, of Marcus Aurelius, whose head is on the obverse, with the legend—

M · ANTONINVS · AVG · TR · P · XXVII

He had assumed the name of his predecessor eleven years before this coin was struck, out of respect to the excellent Antoninus Pius, who had adopted him.

The inscription on the exergue of the reverse is RE · LIG · AVG—and the titles of the emperor follow the sweep of the margin—

IMP · VI · COS · III

with the S · C in larger characters on either side of a façade, consisting of four terminal hermes with the “phallus” mounted on three steps, and carrying an epistylum, surmounted by a circular pediment, the outside margin of which is fringed with a serrated ornament. Between the two central termini is the statue of Hermes. He stands on a peculiarly-designed pedestal, and holds in his right hand a patera, in his left the caduceus, and has the winged cap on his head; in another like medal he has wings to his feet.

The tympanum of the pediment is filled by his attributes, the tortoise, the cock, and the ram, as also

the winged helmet, caduceus, and the magic purse. The exergue bears the abbreviation of *Religio Augusti*. Perhaps I may be pardoned in adopting the old adage, not inapt in the present instance: "Non ex quovis ligno Mercurius fit;" nor can I make a temple out of a quadriterminal portico surmounted by a circular pediment. Amid all the caprices of ancient art, and within a few years after the classic temple of Antoninus and Faustina had been erected, it is impossible for those who have studied the monuments of ancient taste, to suppose that this frontispiece represents the elevation of a temple. It is true that the triple temple of the Athenian Acropolis has its caryatid adjunct, but the details are pure in design, and refined in execution, and redeem the original questionable conception. But there is something so ungraceful and undignified in a terminal figure, and the circular pediment appears so at variance with the canons and all existent examples of sacred art of this period, that we can only satisfactorily account for the irregularity by supposing it a licence allowable in a subordinate detail. I am led, therefore, to consider this to represent the statue with its canopy; and to commemorate, as Smyth suggests, the reparation or erection of a temple to Mercury, whose statue occupies the centre.

It is not to be supposed that the senate would have solemnized, by such an important act as the striking a medal, the erection of an edicule or small fane; it seems, therefore, only reasonable that this is an emblem of a more magnificent edifice taken from an important, but in point of size an inferior, feature of the temple.

Eckhel quotes this as the first instance of the

introduction on a medal of the expression RELigio AVGusti; and although M. Aurelius was ever superstitiously devoted to religious rites, it is not obvious why he should have chosen Mercury as the peculiar object of his veneration. But Diodorus Siculus (l. i. c. 16) relates that Mercury first introduced the worship of the gods and sacrifices in Egypt, and that Osiris was materially aided by his councils in regulating the sacred rites. For this same cause probably it is that on the medals of Decius we find the words PIETAS · AVG accompanying a statue of Mercury.

Sculpture derives its origin from round blocks roughly marked out in form of heads upon cubes or columns, and such were the hermes. But they did not always necessarily signify Mercury. At first these rude conceptions did not indicate the sex, but subsequently the distinction was shown in the middle of the block.

Nos. XXVI. & XXVII.

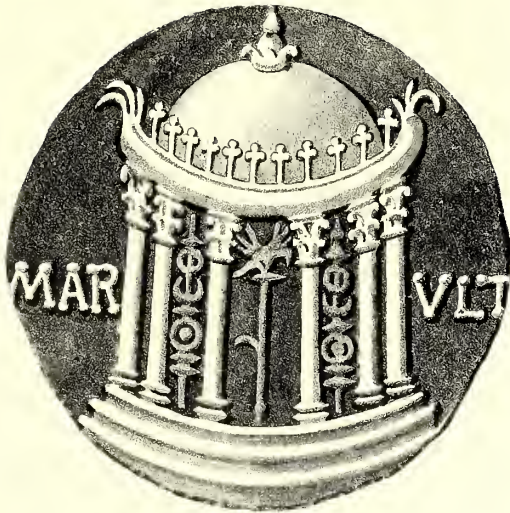
TEMPLES TO MARS AVENGER.

THE former of these medals is one struck upon the occasion of the recovery of the lost standards. It is $\frac{1\frac{3}{8}}$ of an inch in diameter (M. 5) and is of silver. On the obverse is the head of Augustus, with the legend—

CÆSAR · AVGVSTVS

On the field of the reverse is a circular temple, four of the columns only being apparent, placed in couplets, two close to each other or half-diameter, apart to the right and to the left. The bases consist of two clumsy tori, the capital represented by two leaves as it were, with an abacus above. There are three steps leading up to the ædiculum and a cornice surmounts the columns, above which rises the dome (tholus) with a central flos. Along the upper margin of the cornice is a series of antefixæ, with a curious kind of horn at the extremities. The central intercolumniation is occupied by “Mars Gradivus,” his helmet on his head, a fold of drapery hanging from his left arm, and buskins on his legs; and he carries in his right hand the imperial and legionary standard surmounted by the eagle with extended wings, the other or cohort standard in his left composed of a wreath, crescent, and other emblems. The distinctive difference between the legionary and cohort standard is apparent in the sculptures on the Trajan column. See “Bartoli Co-

N° 26



IO MARS THE AVENGER ROME

SIGNIS RECEPTIS



N° 27

lonna Trajana," obl. fol. Roma. The words MAR · VLT are to the right and left.

Eckhel mentions this coin (Augustus, p. 95), and also notices one in large brass (vol. i. p. 100).

On another like silver medal, in the central intercolumniation is a triumphal chariot, without horses, with the standard surmounted by the eagle in the centre of the chariot; as though it were preserved in the temple, and the very chariot in which the standards were conveyed in triumph, to be deposited in the temples specially appointed for the purpose, or expressly built to receive them. It is not impossible that the figure may be intended for the representation of a small temple, or rather a tabernacle erected in the precinct or interior of some larger temple, for the special purpose of receiving the standards in question.

This, and the following medal, were doubtless intended to commemorate the recovery of standards after vengeance taken upon the enemy, as those of Cassius or Varus, and their reception into the Temple of Mars, where they were preserved in special ædicles of the form here represented. Sometimes the words "*Signis receptis*," for the *standards received* occurs on such medals, and "*Civibus et signis militaribus a Parthis recuperatis*" also testified the general exultation upon the honour of the empire being redeemed by such signal success after an inglorious defeat; the loss of standards being then, as now, a mark of great disgrace.

Dion states that Augustus decreed and carried into effect sacrifices to be offered on the occasion, and erected a temple to Mars Avenger (Marti Vindici) in the Capitol, in imitation of that of Feretrian Jove, where those military standards might be suspended.

And Tacitus (lib. ii. c. 41) mentions, that towards the end of the year (A.D. 16) a triumphal arch was erected, near the temple of Saturn, in memory of the Varian eagles lost in the war with the Germans, and recovered under the conduct of Germanicus and the auspices of Tiberius.

Horace, alluding to a like circumstance in his 18th Epistle, to Lollius, says :—

“ Qui templis Parthorum signa refixit.”

And in the 4th book of his “ Odes,” 15 :—

“ Et signa nostro restituit Jovi
Derepta Parthorum superbis
Postibus ;”

Showing that the recovered standards were suspended as trophies.

NO. XXVII.

TEMPLE TO MARS AVENGER.

THIS silver medal, $\frac{1\frac{3}{8}}{16}$ of an inch (M. 5) in diameter, inscribed to Mars Avenger, has on the obverse the head of the emperor, with the epigraph—

CAESARI · AVGVSTO ·

The reverse presents a circular ædicule of the Corinthian order, technically called peripteral monopteral. There appear four columns elevated on one step, surmounted by an entablature and crowned by a dome, at the summit of which is a pine or fir apple. A series of antifixæ rise above the cornice, and at the

ends are curious overhanging bunches or garlands, the meaning of which I do not pretend to explain. Within the colonnade are three Roman military standards; the one in the central intercolumniation being the legionary or imperial eagle with extended wings, resting on the "brutum fulmen." The intercolumniation, on each side the central one, has a plain cohort standard with two wreaths and a crescent.

On one side of the temple are the letters MAR, on the other VLT; that is,

MARti · VLTori

This was probably an ædicule erected in the temple of Mars the Avenger, or to Mars the Avenger in some other temple, as possibly that of Capitoline Jove.

No. XXVIII.

TABERNACLE OF ANTIOCHEIA

(ΕΠΙ ΟΡΟΝΤΗ).

THIS middle brass coin, $1\frac{3}{16}$ inch in diameter, in the British Museum, has on the obverse the following epigraph—

ΑΥΤΟΚ · Κ · ΓΑ · ΟΥΙΒ · ΤΡΕΒ · ΓΑΛΛΟC · ΚΑΙ ·
ΟΥΟΑΤΤΟCΙΑΝΟC · CΕΒΒ

Emperors Cæsar Caius Vibius Trebonianus Gallus and Volusianus Augusti.

Gallus succeeded Decius A.D. 251, by the election of the soldiers, and associated his son Volusianus with him on the throne. They were both assassinated by the soldiers at Terni in Italy, in 254, after a reign of little more than two years.

On the reverse, here represented, there is a legend in Greek characters of

ΑΝΤΙΟΧΕΙΩΝ · ΜΗΤΡΟΚΟΛΩΝ

a distinction mentioned by Strabo, xvi. 750; Josep. Ant. xii. 3; and which it lost under Theodosius in consequence of the iconoclastic tendency of the inhabitants (A.D. 387, 388). And there are the secular letters ΔΕ (Δέλα 'Ετους, of the fourth century), and in the exergue the Latin characters S. C. (Senatus Consulto).

Nº 28



ANTIOCHEIA ON THE ORONTES

Nº 29



TEMPLE OF ASTARTE AT TRIPOLIS

The building may represent a four-columned cella, or a canopy or baldachin within a great temple. The columns are of the Corinthian order, conventionally represented with an entablature over. I am inclined to think that it is meant to figure a tabernacle with two front columns, and showing the two columns on the return on each flank, the flat arch being raised over the centre to allow of a better view of the statue, and running up into a pediment, surmounted by an ornamental apex. Or, possibly, the upper part may be intended to indicate a depressed dome, above which is a ram, in other medals, although not in this instance, combined with a star. The ram indicates the vernal sign of the zodiac, under which the city was founded, and reminds us, as Smith observes, of the astrological propensities of the people of Antioch, and which they had in common with all the inhabitants of these regions.

The statue of the turret-crowned Antioch is represented seated on a rock, emblematical of Mount Silpius; beneath her is the upper part of the body of Orontes above the navel, and with outstretched arms he is rising above the waves of the river. Beneath the baseline is the emblematic flowing-water line, as though indicating that the river flowed into the sea near the city. On various medals of Antiocheia this central group is alone given. The medal is also in the French Cabinet.

There existed in the city a famous allegorical statue, *Τύχη Ἀντιοχείας*, according to Ammianus Marcellinus (xxiii. 1), which personified the city, and which was doubtless the one represented on the coins of the town. It was the work of Eutychides of Sicyon, pupil of

Lysippus. It represented Antioch as a female seated on the rock Silpius, and crowned with towers, with ears of corn, and sometimes with the palm-branch in her hand, and at her feet the figure of Orontes rising from the waters of the stream. A copy of this statue, of the time of Septimius Severus, exists in the Vatican, and is illustrated in Visconti's "Museo Pio Clementino" (iii. 46). Dr. Smith says the original statue was placed within a cell of four columns open on all sides near the river Orontes, and ultimately within the nymphæum.

This capital of the Greek kings of Syria was situate in the angle, where the southern coast of Asia Minor running east and the coast of Phœnicia running northwards meet, in the opening formed by the river Orontes, between the ranges of Mount Taurus and Mount Lebanon. It is about twenty miles distant from the sea. Its Greek name, *Ἀντιόχεια ἐπὶ Ὀρόντη*, indicates its situation on that river, of which it occupied the left bank; and it was called *ἡ πρὸς Δάφνην* on account of its contiguity to the Grove of Daphne in the immediate neighbourhood, and which was consecrated to Apollo. The city stood partly on the plain, and partly, where the ground rises in abrupt and precipitous forms, towards Mount Casius. Masses of ancient walls are still conspicuous along the crags of the heights formerly occupied by the town. At the mouth of the Orontes was the harbour of Seleucia. Antiocheia was famed for its beautiful climate, and was so abundantly supplied with water, that not only the public baths were well provided, but also every house had its fountain.

Antioch was founded by Seleucus Nicator about 290

B.C., and called after the name of his father, or, as some say, his son. C. O. Müller, in his "*Antiquitates Antiocheiæ*" (Gottingen, 1839), gives a good plan of the ancient city, founded upon the notices of ancient authors.

The city of Seleucus was built in the plain between the river and the hill, and at some distance from the latter, to avoid the danger to be apprehended from the torrents. Xenæus was the architect, who raised the walls, which skirted the river on the north. This was only the earliest portion of the city, to which three other parts were subsequently added, each surrounded by its own wall; so that Antioch became, as Strabo says (l. c.), a tetrapolis. The arrangement of the streets was simple and symmetrical; at their intersection was a fourfold arch.

Dr. Smith, *sub voce*, gives an able summary of numerous magnificent edifices with which this city was adorned, enumerating a long street with double colonnades, like that at Palmyra built by Epiphanes; as also a senate-house, temple of Jupiter Capitolinus, described by Pliny (lib. xii. 20) as "magnificent with gold," a nymphæum, a musæum, a palace, a theatre, forum, circus, and aqueducts, baths, groves, and gardens.

The "Chronograph" of Malala contains a long catalogue of the works erected by successive monarchs, and Libanius describes a particular part of the city.

It was at Antioch that the followers of the Saviour were first called Christians; and for centuries it occupied a prominent position in the Church, ranking as a patriarchal see with Constantinople and Alexandria. Ten councils were held here between 252 and 380;

and various domed churches contributed to its embellishment during the centuries of its decay, till its ruin was confirmed by a succession of earthquakes.

From the time of the original conquest of Syria by Pompey, Antiocheia had the privilege of a mint, with the power to strike coin “*Senatus Consulto*” for the supply of the eastern provinces of the Roman empire.

No. XXIX.

TEMPLE OF ASTARTE AT TRIPOLIS
(PHŒNICIÆ).

A MEDIUM bronze in the British Museum, $1\frac{1}{8}$ inch in diameter (M. 8), has the head of Elagabalus on the obverse, with the legend—

ΑΤΤ · Κ · Μ · ΑΥΡ · ΑΝΤΩΝΕΙΝΟC

The reverse presents the Temple of Astarte, with the word ΤΡΙΠΟΛΙΤΩΝ and the secular letters ΑΑΦ indicating the epoch. It is remarkable, that although Eckhel, who gives the letters ΔΑΦ on the exergue, casually alludes to this medal (vol. iii. p. 376), yet he does not particularly describe it; which probably arises from his having already mentioned this temple as a frequent type on medals of Berytus (and of which we have already given an example in the medal No. XX.), Byblos, and the neighbouring cities. Astarte was a powerful divinity of Syria, the same as the

Venus of the Greeks. At Hierapolis was a celebrated temple, served by three hundred priests always employed in offering sacrifices. The mother of Elagabalus, Julia Scœmias, had various medals struck in her honour, with the reverse of the Syrian Venus, Astarte, the Ashtoreth of the Sidonians. Scœmias was a Syrian, residing much at Emisa, where her mother, Julia Mœsa, as I have already observed, was priestess of the Sun. This medal represents most probably the Temple of Astarte, as she appears in the central recess, her head crowned with a turret, a long robe covering the lower part of the body, one of her feet resting on the prow of a vessel. She has one hand stretched forward, and holds in the other a crooked staff in the form of a cross. Before her is a column, which serves as a pedestal to a figure of Victory, who is crowning her. The central feature of the recess is flanked by a Corinthian column on either side, with an entablature over and a circular head, surmounted again by a high-pitched pediment. A flight of steps leads up to the centre; and on each side is a wing consisting of a four-columned portico of less dimensions than the centre columns. The whole composition has an imposing aspect, from the magnitude of its apparent scale, and the variety of the parts. The combination is very effective, and presents a novel grouping or union of architectural features, whether representing one façade of a sacred fane, or intended with a licence, which is apparently sometimes taken by the ancient medallist, to represent the three sides of the edifice, to which supposition I rather incline.

In the 33rd verse of the 11th chapter of the First

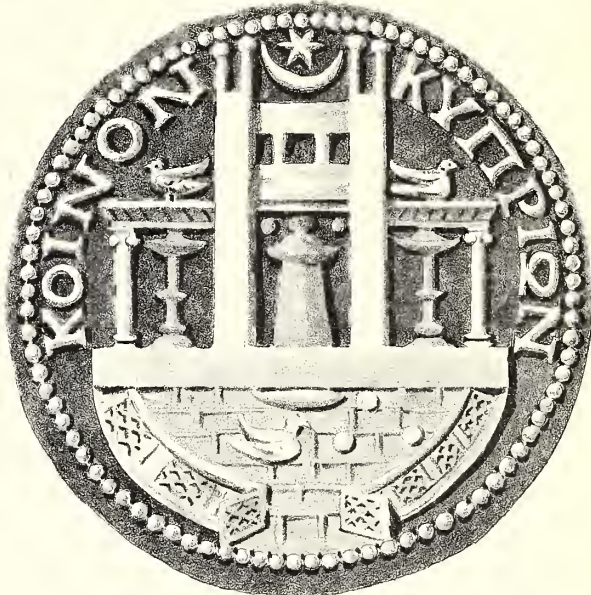
Book of Kings, Astarte is the goddess alluded to in the following words:—"They have forsaken me, and have worshipped Ashtoreth (Astarte) the goddess of the Zidonians." In connection with the preceding subject is a curious instance of a coin of this temple in the British Museum presenting a double impression. The first stroke appears to have produced an imperfect figure; and a second stroke having been given, either the medal or the die was moved, and the second impression is lower down, leaving a part of the first still perceptible, as also a portion of the inscription. This produces the effect of a magnificently-sized edifice in perspective, new in its design and suggestive in motive.

№ 30



TEMPLE OF ADONIS AT BYBLOS

№ 31



TEMPLE TO VENUS AT PAPHOS

No. XXX.

TEMPLE AT BYBLUS.

THIS bronze medal from the British Museum, $1\frac{3}{16}$ inch in diameter (M. 8), bears on the obverse the head of Macrinus, with the legend—

ΑΥΤ · ΚΑΙ · ΜΑΚΡΙΝΟC · CEB

He was one of the ephemeral emperors, who at the beginning of the third century succeeded each other with great rapidity, at one time the favourites and at another the victims of the rapacious and disorganized soldiery. During his short reign of fourteen months was struck the bronze medal of the Phœnician City of Byblus (A.D. 217), where Strabo mentions a temple of Adonis. It offers on the reverse a small temple with a flight of steps leading up to the porch or cella, in the centre of which appears to be a tripod standing upon an open-worked pedestal.

This ædicule is distyle in antis, and the masonry of the wall and the slabs of the roof are distinctly marked. At the back of the temple and attached to it is a court surrounded by a colonnade, the roof of which is plainly indicated by the tiling. In the centre of the court is a conical monument within a trellised dwarf enclosure; and the outside elevation of the precinct shows a colonnade raised on a lofty stylobate, with a flight of steps leading up to the level of the colonnade. We could hardly suppose this to be a ceme-

tery, as within the precincts of a sacred enclosure no dead were generally allowed to be buried: were it not that there were certain exceptions to this rule, and we have instances, observes Dr. Smith (in his Dictionary of Greek and Roman Antiquities, *sub voce* Templum), of persons being buried in or at least near certain temples. Possibly this medal may have been intended to represent the Temple of Adonis, and the conical erection his monument, the object of great veneration and religious worship. Or perhaps this may have been a typical form of all the divinities in these parts, as we have seen it to be that of Jupiter at Emisa and of Venus at Cyprus. The star is again seen near the word Byblus in the exergue. We have already noticed another medal of Byblos, No. XX.

Byblos, the 'Gebal' in Phœnicia, is mentioned in connection with Tyre by Ezekiel (xxvii. 8, 9).

No. XXXI.

TEMPLE OF VENUS AT PAPHOS.

By a remarkable coincidence, medals in bronze and silver struck at Cyprus during the reign of Caracalla (211—217), who erected the famous baths at Rome,

furnish us with an idea of the famed Temple of the Paphian Venus. A bronze medal in the British Museum, $1\frac{4}{10}$ inch in diameter (M. 10), bears the head of Caracalla encircled with the legend—

M · ANTΩNEINOC · AYTOTCTOC

On the reverse is the inscription KOINON·ΚΥΠΡΙΩΝ with an architectural group in the centre occupying the whole field. The elevation is so different from all other types of temples, that we might almost be pardoned in supposing it rather a bower in the Paphian Grove, than a sacred edifice erected for the worship of one of the deities of Olympus. Its caprice, however, may not be misapplied on such an occasion and for such a purpose. There are two lofty turrets, surmounted at their angles by pinnacles; between these towers is a recess, within the central space of which stands the conical-shaped stone, under which form the Queen of Love was here worshipped. But for this peculiar type Cornelius Tacitus states there did not appear to be any particular reason. Cartari gives an explanation, but not a very modest one, for the adoption of this form (“Imagini dei Dei,” *sub voce* Venere). Tacitus (l. xi. c. 3): “Simulacrum deæ non effigie humanâ; continuus orbis latiore initio tenuem in ambitum, metæ modo exsurgens.” Maximus Syrius (diss. 38): “Statua similis et pyramidi albæ.” Servius (ad Æn. 1,720) says, “In modo umbilici, vel ut quidam volunt metæ, colitur.” Philostratus (Vit. Apollon. l. iii. c. 58) mentions the statue of Venus as symbolically formed.

Her altars daily smoked with the sacrifice of one

hundred male animals, and a profusion of Arabian frankincense. On either side a species of low portico or alcove flanks the towers as a wing, with an Ionic column at the angle, and above projecting eaves or a cornice, and in the centre beneath an ornamental stand or tripod, which possibly may have served for fountains or candelabra; and on the top of each of these alcoves is a large dove. The whole of the frontispiece just described is elevated on a lofty rusticated stylobate, beneath which is a circular space enclosed by a trellised parapet, having open gates in the centre. It is difficult absolutely to state what this circular enclosure is meant to represent. It might indicate a piece of water with a bird swimming upon it, and leaves or flowers floating on the top of the water, with lines to indicate a waving surface. Some, however, suppose it to represent a mere area, and the lines to mark the joints of the stone-work, forming possibly a species of aviary to rear the sacred doves; or perhaps it may represent the area mentioned by Pliny, on which it was said that the rain never fell.

The whole composition departs as much as possible from the canons of sacred or templar architecture, and exhibits a liberty of treatment, that leads one to suppose it merely represents a portion of the Paphian Bower, without pretending to give the forms and proportions of the more sacred templar edifice,—an architectural licence not altogether inapt in such a subject. The star between the towers is an emblem not unusual in the neighbouring coast of Syria, as is noticed by Smith, who considers it peculiar to the coins of Caracalla. I pretend not to define the reason of the introduction of the crescent beneath the star.

Pausanias (Arcadia, c. v.) states, that the Arcadians and Agapenor, on their return after the fall of Troy, were thrown in their vessels on the coast of Cyprus, where Agapenor founded Paphos, and erected in that town the celebrated Temple of Venus. There is a curious coincidence between the name of Agapenor and the word Ἀγάπη.

See Müller, "Ancient Art and its Remains," by Leitch (p. 215); "Passeri Gemmæ Astriferæ" (1, 16, 77, 78); also the representation of Paphos, "Pitt. di Ercol." (iii. 52); Lenz, "Die Göttin von Paphos" (1808); Münter, "Der Tempel der himmlischen Göttin von Paphos;" second supplement to the "Rel. der Karthager."

"The court of the temple was 150 × 100 paces, divided into two halves, in one of which the small temple was placed. Two pillars or obelisks stood in front of it, connected by a chain. A semicircular balustrade surrounded a fore court (a dove-preserve). The central portion rose considerably higher than the side porticos. In the adytum stood the goddess as a painted column surrounded by candelabra."

Silver medals in the British Museum also give the Paphian temple, struck by Domitian, Vespasian, and Titus. This type occurs also on coins of Trajan, Julia Domna, and others.

Eckhel does not describe this temple.

No. XXXII.

TEMPLE OF VENUS AT ERYX, SICILY.

OUR next illustration is derived from a consular silver medal of the Gens Considia, $\frac{1\frac{3}{8}}$ of an inch in diameter (M. 5), and is remarkable as the only Sicilian medal giving the representation of a building, among that abundant mass of exquisite coins, which are the glory of Sicilian art, and place it on a rank with that of any other part of Greece.

On the obverse is a head of Venus, with a laurel wreath over a diadem, "perhaps as *Victrix*," observes Müller (*Ancient and Modern Art*, by Leitch, 1st ed. p. 405); surrounded by the legend—

C · CONSIDINONIANI · S · C ·

the name doubtless of the son of the contemporary of Cæsar and Cicero.

Allusion has already been made to the privilege possessed by certain consular families of striking coins, upon which subject Riccio has written a very interesting and elaborate work. The legend on the obverse shows that this was struck by a decree of the senate (S. C.).

On the reverse is represented the Temple of Erycinian Venus, mentioned by Pausanias (*Arcadia*, c. xxiv.), as being held in great veneration from the most remote times, and which yielded not in riches to

Nº 32



TEMPLE OF VENVS AT ERYX SICILY

Nº 33



TEMPLE ON MOVNT GERIZIM

that of Paphos, noticed in the last description. It appears from a preceding passage, that Erycinian Venus had another temple at Psophis in Arcadia. We here see a tetrastyle temple placed on the top of the rocky mountain famed for its steepness. It has a pediment with antefixæ at the angles, and the appearance of a door and other frame-work in the three intercolumniations, but no representation of the goddess herself.

The word ERVC, in Latin characters, is marked on the face of the rock, and immediately under is a wide gateway flanked by towers, with circular sweeping walls to the right and left, at the ends of which rise up two lofty square towers several stories in height, crowned by embrasures, evidently intended to represent the enclosure of the sacred precinct (ἱερόν). The courses and joints of the masonry are roughly indicated. Eryx is the name of a city and mountain near the north-west point of Sicily, about six miles from Drepana, and two from the seacoast. (Leanti, "*Stato presente della Sicilia*," p. 85.) The mountain, now called Monte S. Giuliano, is a wholly isolated peak, rising in the midst of a low undulating tract, which causes its elevation to appear much more considerable than it really is, so that it was regarded in ancient as well as modern times as the most lofty summit in all the island next to *Ætna*, though its real elevation does not, according to Smyth ("*Sicily*," p. 242) exceed 2,184 English feet. Hence we find Eryx alluded to by Virgil and other Latin poets as a mountain of the first order of magnitude, and associated with Athos, *Ætna*, &c. On its summit stood a celebrated temple of Venus or Aphrodite, founded, according to the

current legend, by Æneas; from which circumstance the goddess derived the surname of Venus Erycina, and by this title she is often mentioned by Latin writers. Another legend, followed by Diodorus, ascribed the foundation both of the temple and city to an eponymous hero named Eryx, who was said to have received Hercules on his visit to this part of Sicily, and contended with him in a wrestling match, but was vanquished. In the first Punic war we find Eryx again in the hands of the Carthaginians, and in B.C. 260 Hamilcar destroyed the city, removing the inhabitants to the neighbouring promontory of Drepanum, where he founded the town of that name. The old site, however, seems not to have been wholly deserted, for a few years later we are told that the Roman consul L. Junius made himself master by surprise both of the temple and the city. The former seems to have been well fortified, and from its position on the summit of the mountain constituted a military post of great strength. Hence, probably, it was that Hamilcar Barca, suddenly abandoning the singular position he had so long held on the mountain of Ercte, transferred his forces to Eryx, as being a still more impregnable stronghold. But though he surprised and made himself master of the town of Eryx, which was situated about half-way up the mountain, he was unable to reduce the temple and fortress on the summit, the Roman garrison being able to defy all his efforts. Meanwhile Hamilcar maintained his position in the city, the remaining inhabitants of which he transferred to Drepana; and though besieged or blockaded in his turn by a Roman army at the foot of the mountain, he preserved his communications with the sea, and was

only compelled to abandon possession of Eryx and Drepana when the great naval victory of Lutatius Catulus over the Carthaginians forced that people to sue for peace.

Cicero alludes to the temple, but never notices the town; and Strabo speaks of it as in his day almost uninhabited. Pliny, indeed, enumerates the Erycini among the municipal communities of Sicily; but the circumstance mentioned by Tacitus, that it was the Segestans who applied to Tiberius for the restoration of the temple, would seem to indicate that the sanctuary was at that time dependent, in a municipal sense, on Segesta. (Cicero, "Verres," ii. §. 47.) No trace of the subsequent existence of the town of Eryx is found; the remaining inhabitants appear to have settled on the summit of the hill, where the modern town of S. Giuliano has grown up on the site of the temple. No remains of the ancient city are extant; but it appears to have occupied the spot now marked by the convent of Sta. Anna, about half-way down the mountain.

It is certain that the sanctuary had the good fortune to be regarded with equal reverence by the Phœnicians, Carthaginians, Greeks, and Romans. As early as the time of the Athenian expedition to Sicily (B.C. 415) we learn from Thucydides, that it was rich in vessels and other offerings of gold and silver, of which the Segestans made use to delude the Athenian envoys into a belief of their wealth. The Carthaginians appear to have identified the Venus Erycina with the Phœnician goddess Astarte, and hence showed her much reverence; while the Romans paid extraordinary honours both to the goddess and her temple, on account of their supposed connection with Æneas.

They were, indeed, unable to prevent their Gaulish mercenaries from plundering the temple at the time of its capture by Junius; but this appears to have been the only occasion on which it suffered, and its losses were quickly repaired, for Diodorus speaks of it as in a flourishing and wealthy condition. The Roman magistrates appointed to the government of Sicily never failed to pay a visit of honour to this celebrated sanctuary; a body of troops was appointed as a guard of honour to watch over it, and seventeen of the principal cities in Sicily were commanded to pay a yearly sum of gold for its adornment. Notwithstanding this, the decay of the city and declining condition of this part of Sicily generally appear to have caused the temple also to be neglected. Hence, in A.D. 25, the Segestans applied to Tiberius for its restoration, which that emperor, according to Tacitus (lib. iv. c. xliii.), readily undertook "ut consanguineus," but did not carry into effect, leaving it to Claudius to execute the intention at a subsequent period. This is the latest mention of it that occurs in history; and the period of its final decay or destruction is unknown. At the present day the site is occupied by a castle, converted into a prison. A small portion of the substructions, built of very large and massive stones (whence they have been erroneously called Cyclopiæ), is all that remains of the ancient edifice; but some fine granite columns, still existing in other parts of the town, have doubtless belonged originally to the temple. It has been already mentioned that the temple itself was surrounded by fortifications, so as to constitute a strong fortress or citadel, quite distinct from the city below.

Pausanias, in his "Arcadia" (c. xxiv.), notices that there was at Psophis a temple of Erycinian Venus, then in ruins, and which was stated to have been erected by the children of Psophis, and with some appearance of truth, as there was in Sicily, he adds, in the country (or town—ἐν τῇ χώρᾳ τῇ Ἐρυκῶς) of Eryx a temple of Erycinian Venus, held in great veneration ever since the most remote periods, and which did not yield in wealth to the temple (of Venus) at Paphos. After the disastrous defeat of the Thrasimene Lake the Romans determined to erect a temple to Erycinian Venus in accomplishment of the vow of the dictator Q. Fabius Maximus. It was placed in the Capitol. (Canina, "Arch. Rom." parte i. c. xi. p. 128). Rosini ("Romanarum Antiquitatum," p. 32) mentions in the fifth region of Rome a temple of Erycinian Venus, with a portico at the Porta Collina, near the Forum of Sallust, and not far from the Thermæ of Diocletian, and which had been erected to fulfil a vow of the consul Lucius Porcius in the Ligurian war. Both these are noticed by Canina in his "Architettura Romana" (parte i. c. iv.)

No. XXXIII.

TEMPLE OF FLAVIA NEAPOLIS SYRIÆ
(MOUNT GERIZIM).

THIS large-sized bronze, $1\frac{3}{8}$ inch in diameter (M. 10), is in the French Cabinet. It is given by Mionnet (t. v. 499), and an inaccurate engraving of it appears in the supplement (t. viii. Pl. XVIII. p. 346). On the obverse is the head of the emperor with the legend—

ANTΩNINOC · CEB · ETCE · AYTOK · KAICAP

ANTONINVS · AVGustus · PIus · IMPerator · CÆSAR.

The date would consequently be 138—161. On the reverse is a magnificent and full representation of Mount Gerizim, with the temple and other features of the Hieron, surrounded by the words—

ΦΑ · NEACHIOAEΩC · CYPIAC · ΠΑΛΑICTINH C

FLaviæ NEAPOLIS SYRIÆ PALÆSTINÆ.

At the base of the mountain is a colonnade of eight intercolumniations, with a lofty arch at one end and another intercolumniation. At the further end of the colonnade an open space appears, and then there is another short colonnade with an arched opening. A carriage-road seems to run along the base of the mountain behind the long colonnade, and then to wind up the slope of the hill on the left side of the medal, and turning round a projecting mass of rock near the

summit, loses itself (as it were) on the other side. Rough rocks appear next the margin on this side, surmounted at their top by a building, apparently meant to represent the arx or citadel, which is approached by a winding path from the carriage-road, and immediately under the arx is a cavern cut in the rock.

From the end of the arched colonnade previously mentioned there mounts a rapidly steep ascent of steps in an almost straight direction. (Eckhel, vol. iii. p. 434: *Observante Norisio ex vetere hodœporico anonymi, "ascenduntur usque ad summum montem gradiis numero CCC."*) At the summit is a peripteral temple with four columns on the flank and two in front, between which stands the statue of the god. The pediment and roof of the temple are quite distinct, and behind the temple is a large square tomb, or edicule or altar, on the same level as the platform of the temple. The rocks are rudely carved into masses, and various chapels or caverns are cut on the face of the rocks at different heights or levels.

There is a striking identity between the situation of the Samaritan temple of Mount Gerizim, as shown on this coin, and that of the Parthenon at Athens; and the features on this medal suggest many topics for consideration in relation to the Athenian Acropolis. In spite of the excavations of late years by the Germans, and the recent researches of Monsieur Beulé ("L'Acropole d'Athènes"), which have brought to light the appearance of a peculiar inclined plane in the centre of steps leading up to the propyleum, as though for the ascent of chariots to the Acropolis of Athens, yet the fall is too rapid to render such a solution

completely satisfactory. Is it impossible, in spite of no traces of such an arrangement being now perceptible, that the Athenian Citadel may have had a winding road, by which the chariots and animals of the procession of the Panathenaic festival may have reached the propyleum by a gentler ascent, instead of the break-neck and steep direct line by which they are now supposed to have climbed up to the fane of the goddess Minerva?

Neapolis Syriae, or Gerizim, was a mountain of Palestine, always associated in the sacred narrative with Mount Ebal; from which it is separated by a narrow valley, in which is situated the town of Nablous (Neapolis), the ancient Shechem. Josephus calls it the highest of the mountains of Samaria.

That Gerizim was regarded with special veneration by the Samaritans, prior to the erection of the temple, by which the schism was perpetuated, cannot be doubted. The circumstances that led to the erection of the temple are mentioned by Josephus. Manasseh, the brother of Jaddua the high priest, having married Nicaso, the daughter of Sanballat, was required by the Jews either to divorce his wife, or to withdraw from the priestly office. His father-in-law persuaded him to retain his wife, on the promise that he would procure permission to erect on Mount Gerizim a temple similar to that at Jerusalem. This permission he obtained from Alexander the Great, while engaged in the siege of Tyre, and its erection could scarcely have been completed, when Sanballat died. From this time forward sacrifices were offered at this temple to the Most High God, until the Samaritans, in order to escape a participation in the persecutions of the

Jews under Antiochus Epiphanes, requested of him that their temple might be dedicated to Jupiter Hellenius, according to Josephus (Ant. xii. 5, § 5), but according to the author of the Second Book of Maccabees (vi. 2), followed by Eusebius (Chron.), to Jupiter Xenius. Shortly after, in the debate before Ptolemy Philometor (Ant. xiii. 3, § 4), the Samaritan advocates ignore its pagan dedication, and claim Mosaic authority for its erection; failing to establish which, they were put to death. The temple of Sanballat was destroyed by Hyrcanus, the Jewish high priest, after it had stood two hundred years (Ant. xiii. 9, § 1); and we have no notice of its restoration. Indeed, the allusion of the Samaritan woman (John iv. 20) would seem to intimate, that "this mountain" was no longer the seat of their worship; but a temple was afterwards erected, probably over the ruins of the former, to Jupiter, according to Damascius (ap. Phot. Bibl. Cod. 242, p. 1055).

There can be no doubt that this is the temple represented on the reverse of the coins of Flavia Neapolis from the time of Titus Volusianus. (Eckhel, vol. iii. pp. 433, 434; Williams, "Holy City," p. 241, n. 4.)

It was in the possession of the Samaritans in the fifth century, when, in A.D. 474, it was transferred to the Christians by the Emperor Zeno, in reprisal for the ruin and desecration of five churches by the Samaritans in the city of Neapolis. The church, dedicated to the Virgin, was slightly fortified, and guarded by a small detachment of the large garrison of the city.

In the reign of Anastasius it was recovered for a

short time by the Samaritans, who were finally ejected by the Emperor Justinian, when the mountain was more strongly fortified. (Procopius, "De Ædil." v. 7; Robinson, "Bib. Res." vol. iii. pp. 123-5.)

From that time to the present the Samaritans have had no edifice on the site, but for a very long period have been in the habit of sacrificing on the mountain at their three great festivals; a practice which is continued to the present day. "The spot where they sacrifice the passover, seven lambs among them all, is pointed out just below the highest point, and before coming to the last slight acclivity. It is marked by two parallel rows of rough stone laid upon the ground, and a small round pit, roughly stoned up, in which the flesh is roasted."

A little beyond this, and higher up the mountain, "are the ruins of an immense structure, bearing every appearance of having once been a large and strong fortress." They are called El Kûlah (the castle) by the Samaritans, and are probably the remains of the fortress erected by Justinian. (Robinson, vol. iii. p. 99.)

Round a large naked rock, a little to the south of the castle, which is reputed the most sacred place of all, are traces of walls, which may possibly indicate the position of the temple, particularly as the Samaritans profess that this is the place where the ark formerly rested in the tabernacle. Further south, and indeed all around upon this eminence, are extensive foundations, apparently of dwellings, as if ruins of a former city. There are also many cisterns, but they are now all dry.

The Rev. Mr. Stanley, in his interesting volume

on Sinai and Palestine, alludes to the sacred spot illustrated by our medal.

Other medals of different sizes are in the British Museum of the same type, but varied in the inscriptions: some with an eagle with outstretched wings on the exergue.

No. XXXIV.

TEMPLE OF JUPITER SOL AT HELIOPOLIS

(BAALBEC).

THIS bronze medal, $1\frac{1}{2}$ inch in diameter (M. 11), has on the obverse the head of the emperor, with the legend—

IMP · CAES · M · IVL · PHILIPPVS · FE

who reigned between 244 and 249 of the Christian era.

On the reverse is the representation of a colonnade, raised upon a lofty flight of steps, and flanked by two towers, with the epigraph—

COL · IVL · AVG · FE · I · O · M · H ·

COLonia IVLia AVGusta FELix Iovi Optimo Maximo Heliopolitano.

and on the exergue COL · H ; that is, COLonia Helio-politana. The building is the propyleum or entrance portico, leading to the great Temple of Baalbec ; and reference to the work of Wood and Dawkins, and that of Cassias, identifies immediately the medal with the building. A flight of steps, equal in height to the columns themselves, extends almost along the whole front of the colonnade or portico, flanked at each end by a noble pedestal, the width of which extends from the extreme column to the centre of the tower. This coincides remarkably with the plan, as given by the

Nº 34



PROFYLEA OF TEMPLE OF JVPITER SOL BAALBEC
HELIOPOLIS
Nº 35



TEMPLE OF JVPITER BAALBEC

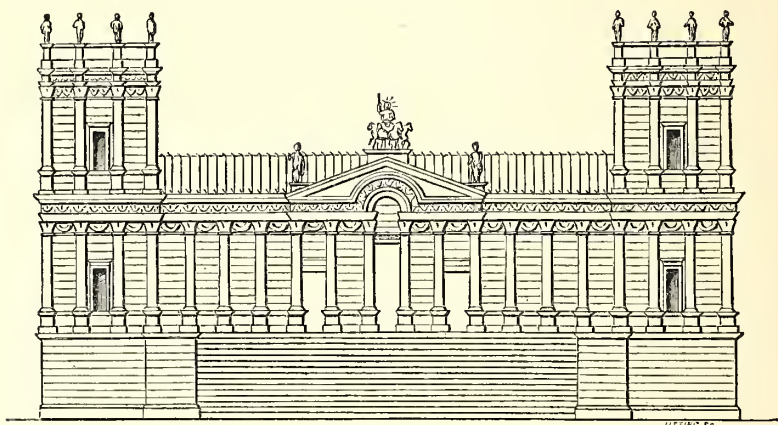
authors above quoted, and here added as an illustrative cut. The colonnade consists of twelve columns and thirteen intercolumniations, the central one being conventionally widened, to show a cedar according to Mionnet, or an ear of corn according to others. Eckhel (vol. iii. p. 355) considers it to be a cypress, a tree sacred to the sun.

The line of entablature is interrupted by an arch over the central space, and above the four central columns there is a pediment, on the centre of which rises an acroterium. It is remarkable that the three central intercolumniations are wider than the others. On the flanks of the colonnade arise two lofty masses like towers, evidencing the correctness of the medal, corresponding as it does so exactly with the actual remains as described in the article *Baalbec*, written by Sir Charles Barry in the "Dictionary of Architecture" of the Architectural Publication Society:—

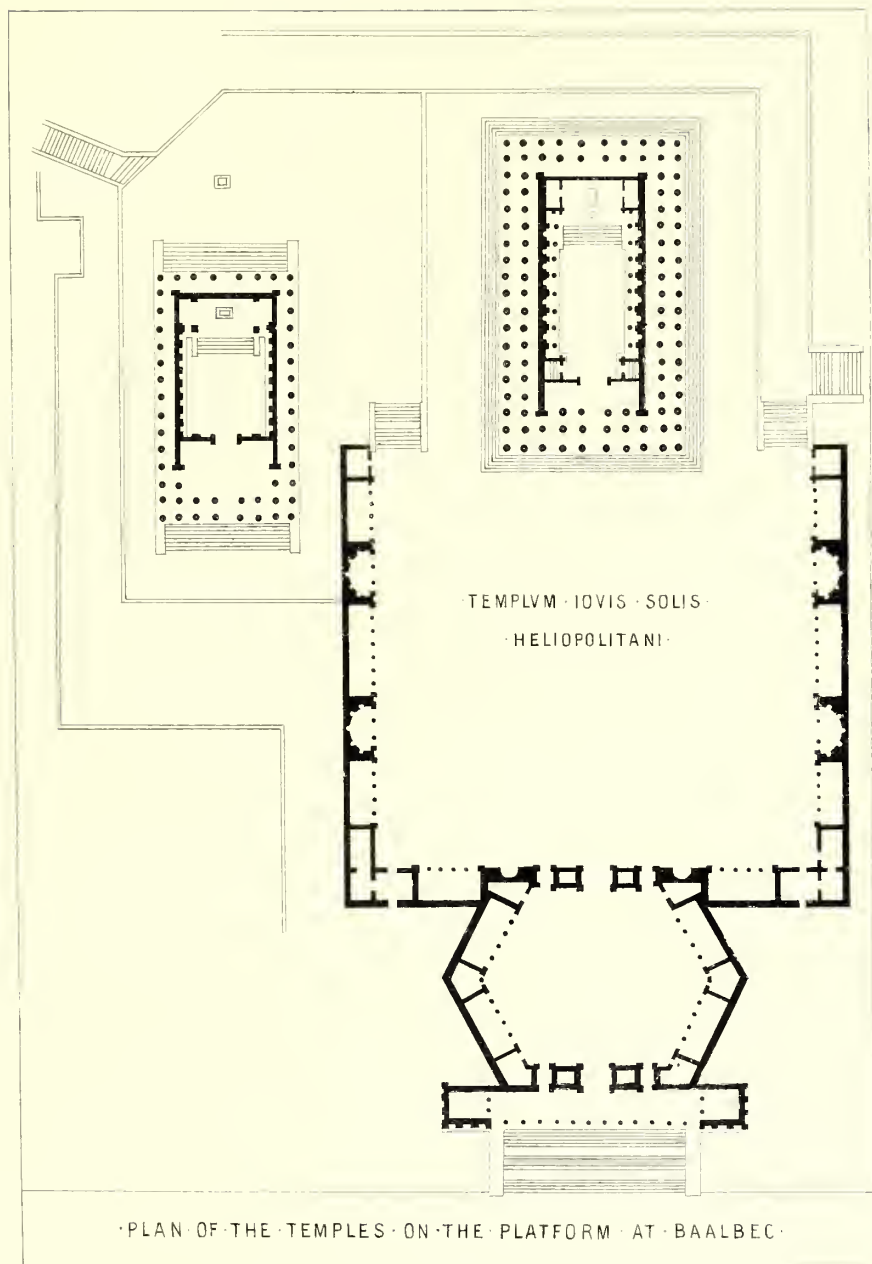
"The Acropolis seems to have been occupied almost exclusively by two Corinthian temples and their appendages. The larger, or that supposed to be dedicated to the Sun, occupies the north-west angle of the Acropolis; the smaller, being about 130 feet to the south of it, is supposed to have been dedicated to Jupiter. The approach to the great temple was by means of a flight of steps, now entirely demolished, from the former lower city, 125 feet in width, and rising about 25 feet, to a portico in antis of a similar width, and about 35 feet in depth; this portico is flanked by towers 40 feet square, in which the order is repeated. The columns of the portico, twelve in number, were 4 feet 3 inches in diameter; the pedestals only now remain, and bear inscriptions of

dedications to the gods of Heliopolis. There are openings at each end of the portico into the towers, formed by square pilasters. In the external walls of these towers are two stories of square recesses or *ædiculæ*, with highly-enriched dressings."

Hitherto it had been usual to consider the colonnade and inclosures at the end as representing one continuous straight ordonnance, but the medal affords authority for a more noble elevation, as given in this restoration.



This large temple has been generally thought to be that of the Sun, of which this forms the Propyleum; and one would be led naturally to suppose that in the city of the Sun the principal temple would be the one sacred to the divinity of the place. But the sigils *I · O · M · H* immediately mark unmistakably the peculiar destination of the temple to the great Jove himself. And it is remarkable that Canina (*"Architettura Romana,"* pp. 128-45), with his usual perspicuity, is led to the same conclusion by a passage



from the writings of John of Antioch, surnamed Matala ("Hist. Chronic." lib. xi.), in which he says, that Antoninus Pius built in honour of Jupiter in the city of Heliopolis, near Mount Libanus of Phœnicia, a temple, which passed for one of the wonders of the world. He adds, that it is known that Septimius Severus granted to Heliopolis Italian rights. He hence concludes that the principal temple was dedicated to Jove, represented under the aspect of the Sun, to whom the city was more specially sacred; and doubtless the less temple was dedicated to Jupiter in his own special character, as his worship was there more peculiarly established. Lucian ("De Syriâ Deâ") mentions a large and sumptuous temple in Phœnicia, which was named from the peculiar rites and worship of the Sun, adopted from Heliopolis, a city in Egypt; and in that he confirms the statement of Macrobius ("Saturn." lib. i. 593), that the statue represented at the same time Jupiter and the Sun; it was of gold beardless, holding in the right hand the charioteer's whip and in the left the fulmen and ears of corn.

"Assyrii quoque Solem sub Jovis nomine, quem $\Delta\iota\alpha$ Ἡλιοπολίτην cognominant, maximis cæremoniis celebrant in civitate, quæ Heliopolis vocatur." See Wood and Dawkins' "Baalbec and Palmyra."

A medal (silver) of Elagabalus has on the reverse the words SANCT · DEO · SOLI with the quadriga carrying the conical stone, symbolical of the god Heliogabalus, brought to Rome from Emisa, showing the identity of the worship of Jupiter Sol in many places in Syria.

No. XXXV.

TEMPLE OF JUPITER AT HELIOPOLIS
(BAALBEC).

THIS bronze medal of the middle size, measuring $1\frac{3}{16}$ inch in diameter (M. 9) has the head of the emperor on the obverse with the epigraph—

IMP · CAES · M · IVL · PHILIPPVS · PIVS
FEL · AVG

and may therefore be presumed to be between A.D. 244 and 249.

On the reverse is the legend—

COL · IVL · AVG · FEL · HEL

COLonia IVLia AVGVsta FELix HELiopolitana.

corresponding with that of the previous medal, except that it omits the letters I · O · M · H; that is “Iovi Optimo Maximo Heliopolitano;” which is important, as it shows that there is a distinction purposely drawn between the two temples.

It is to be regretted that this does not bear the dedication also. A temple is represented in perspective on a lofty platform, octastyle, peripteral, with eleven columns on the flank, standing on a podium, with a flight of steps in front leading up to the end portico. The side of the roof is distinctly shown, as also the pediment and the tympanum; but there are no acroteria at the angles, and no lines of the tiling appear.

In front of the temple is an object, which has the appearance of a circular altar, and between it and the temple a vase. A wall forms round the temple a square enclosure, from the nearer angle of which, in front of the temple, descend three steps flanked by a parapet ; the steps here take a turn, and then descend in a straight line for a considerable length, till they reach the bottom of the medal.

Between the descending parapet on one side of this flight of steps and one side of the precinct wall there is the appearance of rocks and trees, indicating a mountain or rocky eminence, on the summit of which the temple is to be supposed to stand.

No travellers have mentioned the remains of any temple on the hills, which are close upon the ruins of Baalbec, so that conjecture is at a loss in the absence of any particulars to suggest the destination of the temple. It might be supposed that the figure like the caduceus, the emblem of Mercury, may have been meant to convey the idea that this temple was sacred to that god ; the more appropriate, as Heliopolis, being on the line of the great traffic from the coast to the east through the desert and Palmyra, must have been a great commercial city.

On comparing, however, the representation of the temple on the medal with its lofty position, the rocks and trees, and flight of steps, in reference to the plan previously given, it seems evident that the group may be meant to represent the smaller and better preserved temple, which immediately adjoins the great one to the south, thus described in the article by Sir Charles Barry, already quoted : “ The smaller temple, or that supposed to have been dedicated to Jupiter, is in

great part entire, and is 205 feet long and 112 feet wide. It is octastyle, and has had fifteen columns in flank, a triple row of columns to the pronaos, and no posticum. The order of the temple, which seems in its proportions and decorations to be generally a copy on a smaller scale of the great temple, is Corinthian, and it cannot have been less in height than 74 feet. There are sixteen columns of the peristyle with their entablature standing; their lower diameter is 6 feet 5 inches, the square of the plinth 7 feet 9½ inches, and the height of it 16½ inches."

The lines of inclosure-walling concur in their direction with those of the medal, and the remarkable recess in the south-west angle corresponds with the steps in the medal; but the indications on the medal of rocks and trees lead to the supposition of a hill, whereas the platform of the whole is stated to be artificial and carried on substructions. But may not the soil have accumulated in this part from the debris of the ruins, as in the Forum of Rome, and filled up a greater height than is now apparent, so that the substructions may themselves have been built over a rocky elevation?

There is also a medal of this city with the head of Severus, which has on the reverse a perspective view of a temple exactly corresponding with this one, but without any of the adjuncts. It is octastyle and peripteral, but the point of view is from the other side, and the roof is divided into square compartments, as is usual, to show the tiling, which consisted generally of large slabs. The temple stands on a lofty podium or stylobate, with a flight of steps in front.

This coin is not noticed by Eckhel.

Nº 36



TEMPLE AT ZEVGMA

Nº 37



TEMPLE TO POMONA

No. XXXVI.

TEMPLE AT ZEUGMA (COMMAGENIS SYRIÆ).

THIS middle brass, $1\frac{1}{8}$ inch in diameter, in the British Museum, presents on the obverse the head of the emperor with the legend—

ΑΥΤΟΚ · Κ · Μ · ΙΟΥΛΙ · ΦΙΛΙΠΠΟC · CEB

IMPerator · Cæsar · Marcus · IVLIus · PHILIPPVS · AVGustus

which gives the date A.D. 244-249.

On the reverse is a four-columned temple of the Corinthian order. Within the centre intercolumniation, which is the widest, is seated the statue of the god. The regular entablature continues only over the side columns, stopping at the central intercolumniation, where an arch breaks up into the tympanum of the lofty pediment. This has acroteria at the angles and on the summit.

In front of the temple is an *ισρόν*, or sacred inclosure, having to the right and left a colonnade, of which the roof slabs only are shown, and in front is a lofty panelled wall, meant without doubt to represent a propylon or portico two stories high. The centre of the court is remarkably figured, so as to represent the rock or hill, on which the temple is supposed to be situate or a grove of trees. On the exergue is a capricorn, one of the many devices of animals adopted

by various cities on coins from the time of Caracalla, as Eckhel remarks (vol. iii. p. 253).

The name of the citizens **ZEVTMATEΩN** in large characters encircles the temple.

This city occupies no place in history, and Eckhel merely names it, without citing a single author who mentions it.

No. XXXVII.

TEMPLE OF FLORA OR POMONA.

ANOTHER medallion from the French collection, $1\frac{1}{2}$ inch in diameter (M. 11), struck by Antoninus Pius about 153, offers a most graceful composition, consisting of a monopteral temple to Flora or Pomona in the centre of a court, backed by a circular colonnade. The fane itself is on a lofty podium, in front of which is a curious indication, which seems to be an altar or tripodal table to receive offerings, and not steps as might be supposed at first sight. The standing figure of the goddess on a high pedestal carries in one hand some fruits, in the other a thyrsus, the end terminated by the apple of the pine or fir-cone. Two columns represent the temple surmounted by a full-sized entablature in perspective, above which is a round ribbed

dome with a ball on the summit. Festoons are suspended over the head of the goddess. On her right a figure is approaching the fane leading a goat; and on the opposite side is a youth bearing a basket or vase filled with fruit. The circular colonnade, which forms the court, is of the Corinthian order, of slender proportions with a meagre entablature, on the top of which are a series of vases. The whole composition is at once free, novel, and graceful; extremely suggestive; boldly, yet harmoniously grouped together.

On the obverse is the head of the emperor with the inscription—

ANTONINVS · AVG · PIVS · TR · P · COS · IIII

This medal is noticed in an essay by F. Venuti, in vol. ii. of the “*Dissertationes Academiae Cortonensis*,” and by him called a temple to Bacchus. (Venuti, t. xxiv. fig. 1.)

Nos. XXXVIII.—XLI.

NEOKOR MEDALS OF TEMPLES.

THIS and the three following medals illustrate more particularly than the preceding one of Ephesus (No. VI.) and Cyzicus (No. XLIII.), inscribed with the word **ΝΕΩΚΟΡΩΝ**, a class of buildings and a subject of which little architectural notice has hitherto been taken, and which had only been partially investigated by Albertus Rubenius (*de Urbibus Neocoris*), Grævius (“*Thes. Antiq. Rom.*” tom. xi.), and by Eckhel (vol. iv. p. 288 et seqq.), and others, until it was taken up by the learned J. H. Krause in his treatise entitled “**ΝΕΩΚΟΡΩΝ**, Civitates Neocoræ sive *Ædituæ*,” &c. (8vo. Leips. 1844). This word occurs on many hundred medals, and on a few inscriptions, and notably on those of the Oxford Marbles; but it is rarely met with in ancient authors, and then only in a casual way. It is found in the 19th chapter, verse 35, of the Acts of the Apostles, in the following passage, and forms a curious undesigned coincidence in proof of the authenticity of the sacred Scriptures: “*Ἄνδρες Ἐφεσίοι, τίς γάρ ἐστιν ἄνθρωπος ὃς οὐ γινώσκει τὴν Ἐφεσίαν πόλιν νεωκόρον οὖσαν τῆς μεγάλης θεᾶς Ἀρτέμιδος καὶ τοῦ Διοπετοῦς*;” which is thus rendered in the English version, “Ye men of Ephesus, what man is there that knoweth not, how that the city of the Ephesians is a

worshipper [guardian of the Temple] of the great goddess Diana, and of the image which fell down from Jupiter ? ”

English commentators, in further explanation of the word **NEΩKOPOC**, here imperfectly translated as worshipper, recur to the common and ordinary meaning of the word, as a temple cleaner or sweeper. But architecturally considered **NEΩKOPOC** embraces a large topic of deep interest, ultimately carrying with it the erection and endowment of a temple by a city, by a community, or by a union of states. This honorific title of superintendence and guardianship of the sacred fane and its treasures, as also of the rites, ceremonies, festivals, games, college of priests (flamines), and communities connected therewith, was accompanied by great power, dignity, and honor. Plato (v. 130, seq.) gives this title to the person or priest, whose duty it was to take care of a temple and of the sacrifices ; the same name is applied by Xenophon (Exp. v. 3, 6) to that officer of Artemis at Ephesus. In the “*Ion*” of Euripides is portrayed such an individual, and his duties are supposed by commentators to be thus defined :—

MERCURY.

“ O’er the treasures of the god
The Delphians placed him, to his faithful care
Consigning all, and in this royal dome
His hallow’d life he to this hour hath pass’d.
I see
This son of Phœbus issuing forth t’ adorn
The gates before the shrine with laurel-boughs.”

ION.

“ My task, which from my early infancy
Hath been my charge, shall be with laurel-boughs

And sacred wreaths to cleanse the vestibule
Of Phœbus, on the pavement moistening dews
To rain, and with my bow to chase the birds,
Which would defile the hallow'd ornaments.
A mother's fondness and a father's care
I never knew : the temple of the god
Claims then my service, for it nurtured me."—*Potter*.

But the Neokor was originally in the temple of gods alone. In later times, however, the office existed in the fanes erected in honour of deified men.

We have already alluded, in the description of the Temple ROMAE · ET · AVG, to the commencement of a system of deification of the Roman emperors,—a superstitious adulation, which degenerated into a general system of consecration of each emperor after his decease, becoming a wide-spread practice among the towns of Asia Minor, where, from the peculiar character and antecedents of the people, it found a genial soil, and became the source of important privileges and wealth.

Tacitus ("Annal." iv. 56, p. 13) states, that at the end of the second Punic war the Smyrnians had erected a temple to the "city of Rome;" and their legates before the senate claimed it as a merit, "that they had been the first to do so, ere the state had arrived at its most palmy height, Carthage still standing, and the kings of Asia in power." Not long after, the inhabitants of Alabanda erected a like temple to Rome. From Dion Cassius (l. li. c. 20) we learn that during the lifetime of the emperor Augustus this worship of Rome, the city, greatly spread among the Asiatic cities, and thence extended to other Roman provinces. The four first cities, which the emperor

constituted as Neokor, were Ephesus, Nicæa, Pergamus, and Nicomedia. The concession was granted to Ephesus and Nicomedia to erect jointly a temple to Rome and Julius Cæsar. Tacitus (lib. i. c. 68 ; Krause, p. 7) mentions that in A.D. 15, Tarragona in Spain had the privilege accorded of erecting a temple to Augustus.

In what did this distinction consist ? We have seen that the term Neokor signified a person connected with a temple, its rights and treasures. But when Augustus was emperor, the dependent states of the Roman empire found that the personal favor of the sovereign carried with it such important advantages, that they were anxious to secure the special patronage of the sovereign, and therefore petitioned the senate, that they might be permitted to erect a temple to his worship, which, if granted, required the confirmation of the emperor himself. The Seleucidan kings of Syria and the Egyptian Ptolemies are frequently designated as *Θεοι* on coins and inscriptions ; consequently we can understand how the eastern provinces of Rome should have been the first to imagine this species of adulation to conciliate the favor of their rulers. Krause draws attention to the distinction made by Augustus in the concession of imperial worship. He would not allow Roman citizens to erect a temple to himself, but “*Urbi Romæ et Jul. Cæsari.*” And Suetonius in his life of this emperor (l. ii.) mentions that he would not permit any divine honors to himself within the city, and melted down all the silver statues, that had been erected to him, and converted the whole into tripods, which he consecrated to Apollo Palatinus. But to foreigners it was conceded to raise a temple to a living

emperor,—a thing unheard of in Rome or Italy, as Tacitus and Dion bear witness ; nor was it allowed to Roman citizens even in the provinces.

Eckhel (vol. p. 136) has the following remark : “ In the marble of Cymes *Ætides*, edited by Count Caylus, there is named Polemosas priest ΤΑΣ · ΡΟΜΑΣ · ΚΑΙ · ΑΥΤΟΚΡΑΤΟΡΟΣ · ΚΑΙΣΑΡΟΣ · ΘΕΩ · ΥΙΩ · ΣΕΒΑΣΤΩ. Therefore the Cymæans had a temple of Augustus while living and even then designated ΘΕΟΣ ΣΕΒΑΣΤΟΣ.”

The privilege so much desired was that of erecting a temple for the worship of a certain emperor, with his statue whether in bronze or marble, an altar, a regular college or establishment of ministering priests (*flamines*), certain rites and festivals, periodical games, immunities and rights as those of an asylum, and probably tributes for the maintenance of the worship.

This was sometimes assumed by a single city, as Ephesus, occasionally by two or more then called *Ὁμόνοια*, frequently by a metropolitan city in behalf of a province ; and *thus a city, state, or union had the title of ΝΕΩΚΟΡΩΝ*. In order to commemorate and make generally known this distinctive honor, and possibly to attract a large concourse of strangers to the festivals, from which great wealth was probably derived, medals were struck bearing the distinctive word ΝΕΩΚΟΡΩΝ, often without any particular edifice on the reverse ; sometimes with an altar, as in the instance of Cyzicus (No. XLII.) ; again, with a female holding one or two temples in her hand, as in one of Perinthus (Mionnet, t. i. p. 414, n. 333), or with a single temple on the reverse ; and that either of the Neokor temple, or of the principal one of the place,

as in the medal of Ephesus to Artemis already given (No. VI.) ; at times with two, three, or four temples as in our examples. On the reverse of a Neokor medal of Commodus, struck at Nicomedia, there are in the upper part two temples in a line represented in perspective, and beneath them a full-sized vessel with one bench of rowers and the usual ornamental prow and stern ; thus showing that there were naval games also.

Buonarotti (" Osservazioni Istoriche sopra alcune Medaglie," 4to. Rom. 1698, p. 751) is of opinion in his observations on a Neokor medal of Perinthus, that the multiplicity of temples may indicate the small temples, probably made of silver or gold, given as prizes to the conquerors in the games. He also suggests, that they may be meant to represent the temples, not of marble or stone but merely temporary erections of slighter materials, put up on the *circi* (Pausan. de Circ.) or theatres, with the image of that god or emperor in whose honor the games were celebrated ; particularly as they might before those images make the sacrifices usually offered previously to the beginning of the courses. In like manner on such occasions the *circi*, theatres, and other public places were temporarily adorned with statues and ornaments, which were removed after the games. Thus Pliny (l. 36, c. 2) mentions the 360 columns of precious marble, which were put up for the temporary decoration of the scene of the theatre erected by Severus in his edileship. And Spartian notices a prodigy, which occurred before the death of Severus, when certain plaster-cast figures of Victory having been put up during the days of the Circensian festival, a thunder-bolt struck down the

shield, which one of them held in her hands (probably part of a trophy that she bore). In like manner, says Buonarotti, may have been made of wood or other like matter the temples and statues of the deities, to whom the games were dedicated. Possibly those, who made them, were the *fabricators* in contradistinction to the sculptors. Thus Formicus, “*Tornatores aut simulacrorum sculptores vel fabricatores;*” and above, “*Fabricatores, deorum facit vel divinorum sculptores simulacrorum, aut deorum ornatores.*”

But there will be observed the numerals **B · Γ** and **Δ** on these medals: and by a curious coincidence in these instances they frequently correspond with the numbers of the temples on the reverse, and would seem to refer thereto. But various instances may be cited, where that correspondence does not exist. Nor can these numerals relate to the second, third or fourth occasions of the celebration of the festivals, for the medals of a later emperor have in some cities an earlier number than that on a medal of a preceding reign, and *vice versâ*. Thus the Neokor coins of Nicomedia (Mionnet, t. v. sup. p. 209 seq.; 219, seq.), under Alexander Severus, have **TPIC · NEΩK**; under subsequent emperors **ΔIC**; and, again, under Valerian and Gallienus **TPIC**. Ephesus (Eckhel, vol. iv. p. 294) alone had a fourth Neokorate. Perhaps the numeral may refer to the number of the contests (agones) or prizes.

The term **NEΩKOPOC**, therefore, signifies the temple and divine worship paid to a Roman emperor, and the attendant festivals connected with that privilege, the care and celebration of which were conferred as a special grace and favour on certain cities, com-

munities, or provinces ; or that the place, on whose coin it occurs, had been invested with the privilege of erecting a temple, &c., and providing the fitting priests, games, &c., in honor of the Roman emperor, whose name and titles appear on the obverse.

NEOKOR CITIES.

<i>Decapolis.</i>	<i>Caira.</i>	<i>Lydia.</i>	<i>Bythinia.</i>
Abila.	Halicarnassus.	Attalia.	Juliopolis.
	Nysa.	Philadelphia.	Nicomedia.
<i>Phœnicia.</i>	Taba.	Sardes.	Nicæa.
Tripolis.		Tralles.	
	<i>Galatia.</i>	<i>Cappadocia.</i>	<i>Moesia infer.</i>
<i>Samaria.</i>	Ancyra.	Cæsarea.	Tami.
Fl. Neapolis.		<i>Pamphilia.</i>	
	<i>Phrygia.</i>	Perga.	<i>Macedon.</i>
<i>Syria.</i>		Side.	Thessalonica.
Laodicea.	Æmonia.	<i>Mycia.</i>	
	Hierapolis.	Cyzicus.	<i>Thracia.</i>
	Laodicea.	Pergamus.	Perinthus.
<i>Ionia.</i>	Mantalus.		Philippopolis.
Ephesus.		<i>Pontus.</i>	
Magnesia.	<i>Cilicia.</i>	Amasia.	
Miletus.		Neocæsarea.	<i>Hispania.</i>
Smyrna.	Ægæ.	Heracleia.	Tarragona.
Teos.	Tarsus.		

No. XXXVIII.

NEOKOR MEDAL OF PERINTHIUS IN THRACE.

THIS bronze medallion, $1\frac{3}{4}$ inch in diameter (M. 13), is in the British Museum, and has on the obverse a head of Caracalla, with the legend—

ΑΥΤ · Κ · Μ · ΑΥΡ · ΚΕΟΥΕΡ · ΑΝΤΩΝΙΝΟC · ΑΥΓ ·
IMPerator · Caius · Marcus · AVRelius · SEVERus · ANTONINUS
AUGustus.

The date may be assumed between 196 and 217.

On the reverse are two octastyle peripteral temples shown in perspective; a flight of steps in each temple leads up to the peristyles, and one of the temples shows six columns on the flank, the other seven. The order is apparently Ionic, with a necking under the cap. A high-pitched pediment surmounts each front with acroteria at the extremities and on the summit of the raking cornices. In the tympanum is represented some undistinguishable object, and the tiling of the roof is divided into nine large square slabs. Above the temples are two baskets (*calathi agoniae*), or, as Colonel Leake calls them, prize-vases, with a palm-branch in each, in allusion to the prizes in the Actian and Pythian games, named in the inscription, which is in the following terms:—

ΠΕΡΙΝΘΙΩΝ · ΝΕΩΚΟΡΩΝ · ΑΚΤΙΑ · ΠΥΘΙΑ

showing that this medal was struck in commemoration of a Neokor festival during the reign of Caracalla.

№ 38



OF PERINTHUS
NEOKOR MEDALS

№ 39



OF SMYRNA

Perinthus was a very celebrated city of the Propontis. (Mionnet, t. i. p. 403 seqq). The earliest mention of it, as a Neokor city, occurs in the time of Septimius Severus, and many coins were struck under that emperor with the simple designation of ΝΕΩΚΟΡΟC and the names of the games, ΦΙΛΑΔΕΛΦΕΙΑ · ΑΚΤΙΑ · ΠΥΘΙΑ; the first being supposed to allude to the “*brothers*” Caracalla and Geta, as on a *Nicæan medal*.

During the reign of Caracalla they are frequently repeated, one of which is the present medal here illustrated. One of the Perinthian medals has on the reverse a female, holding one temple in each hand, with the legend (Mionnet, t. i. p. 414, n. 333)—

ΠΕΡΙΝΘΙΩΝ · ΙΩΝΩΝ · Β · ΝΕΩΚΟΡΩΝ

Krause quotes an instance of a medal struck by the Smyrneans, with the following inscription (Mionnet, t. iii. p. 200, n. 1415)—

ΠΕΡΙΝΘΙΩΝ · ΔΙC · ΝΕΩΚΟΡΩΝ · ΟΜΟΝΟΙΑ ·
CΜΥΡΝΑΙΩΝ

in proof that where cities were in amity one would mention the Neokor of the other, without reference to its own. He also quotes another medal of the Perinthians, where with great want of delicacy they assume the precedence (Mion. t. i. p. 414, n. 335)—

ΠΕΡΙΝΘΙΩΝ · Β · ΝΕΩΚΟΡΩΝ · ΚΑΙ ·
ΕΦΕΣΙΩΝ ΟΜΟΝΟΙΑ

The Actian games are frequently conjointly mentioned with the Pythian on medals and in inscriptions, and refer to those celebrated ones founded by Augustus

after his victory over Antoninus and Cleopatra at Actium, near Nicopolis, which city was built to record that event. The lesser Pythian were celebrated by many cities and have been described at length by Krause in his work *De Pyth. Nem. et Isthm.*

Four great festivals, in which the games held so prominent a place, were particularly famous in *Grecia Propria*. The *Pythian*, those celebrated at Delphi in honor of the Pythian Apollo; the *Nemean* to Hercules; the *Isthmian*, near Corinth, to Neptune; and the *Olympic* to Jupiter at Elis. Three of them, it is to be remarked, were in Peloponnesus. They were flocked to, not only by all the Greeks, but even by their colonists; and foreigners thought it an honour to appear as competitors. Nero himself esteemed it a high distinction to have carried off the Olympic prize. The Panathenaic festival of Athens was more of a local nature. At these Neokor festivals the Pythian and Actian contests appear to have been the ones peculiarly appropriate.

In the present medal there is a curious interpolation of the letter **I** in the word **ΠΙΡΘΙΑ**, for which I cannot account, as it does not occur in others of our medals, and probably is an error, but which I did not think myself justified in omitting. Eckhel gives frequent instances (vol. i. p. cxxix.) of this superfluous addition of a letter in words and names, as **OPITIMVS** for **OPTIMVS**; or transposition as **CLVSTI** for **CLVSIT**, blunders of the medallist.

Eckhel does not notice this medal specially. Consult for other Neokor medals of Perinthus, Leake's admirable work "*Numismata Hellenica*," *sub voce* Perinthus.

No. XXXIX.

NEOKOR MEDAL OF SMYRNA.

THIS bronze medallion, $1\frac{3}{4}$ inch in diameter (M. 13), exists in the British Museum. On the obverse is a head of Caracalla with the legend—

A · K · M · ΑΥΡ · ΑΝΤΩΝΕΙΝΟC

On the reverse is a representation of three tetrastyle Corinthian temples with the following important inscription—

ΤΩΝ · CΕΒΑ(στων) · ΕΠΙCΤΡΑ(τηγου) ΑΥΡ(ελιου)
ΧΑΡΙΔΗΜΟΥ · CΜΥΡΝΑΙΩΝ · ΠΡΩΤΩΝ ·
ΑCΙΑC · Γ · ΝΕΩΚΟΡΩΝ ·

Of the Augusti Aurelius Charidemus being Director of the
3 Neokors of the Smyrnæans first of Asia.

The three temples are in a line standing on one common plinth with the geometrical prostyle elevation, the centre intercolumniation of each is widened for the statue, the middle temple having a sedent figure, the others a standing one, that in the temple to the right being probably the emperor himself. At each lower angle of the pediments is an acroterium; but the summit has a large full-sized wreath with the bandlets forming a very graceful grouping. In the tympanum of the middle temple are the letters ΠΩ for Roma. In that

to the right of the medal **TI** for **TIBERIVS**. It is impossible to make out the indications in the third pediment. Spanheim reads on a medal of M. Aurelius Antoninus **ATP · AN · SE** as though they were *Marcus Aurelius, Antoninus Pius, and Sept. Severus*. But others consign the temples to **AVP · AN**toninus **AV**gustus.

We have already recorded the fact, as related by Tacitus (Annal. iv. 56), of the Smyrnæans being the earliest people of the Asiatic provinces, who erected a temple to Rome in the consulate of Marcus Porcius Cato, and of their assuming the credit of their servility in the race of flattery to the Roman people before the senate, who granted them the preference of building a temple to the emperor and senate, which was contended for by eleven cities. “The people of Hypæpa, the Trallians, Laodiceans, and Magnesians were deemed unequal to the expense, and for that reason were thrown out of the case. Ilium and Halicarnassus contended in vain, and Pergamus made a merit of having already built a temple in honour of Augustus; but that distinction was deemed sufficient for her. At Ephesus, where Diana was adored, and Miletus, where Apollo was worshipped, a new object of veneration was deemed unnecessary. Sardes also pleaded a claim of kindred preference.”

Smyrna was one of the chief cities, not merely of Ionia, but of all Asia; of which we have proof not only on this, but numerous other medals. Situated at the end of the finest bay of this coast, it offered great facilities for the commercial transit of goods, as it even now does, to the cities of the interior; and its proximity to Ephesus, Sardes, and other cities of Asia

of like consequence, was of great advantage to her. There is a fine lofty eminence which backs the town, and the summit is crested by the walls of the citadel, some of the constructions of which mount to a high antiquity, while other parts are due to Italian military engineers. No remains now exist of the architectural splendor, which must have distinguished this city, and these medals alone attest the magnificence of its buildings.

No. XL.

NEOKOR MEDAL OF PERGAMUS MYSIÆ.

THIS bronze medallion, $1\frac{3}{4}$ inch in diameter (M. 13), is in the British Museum; it has on the obverse the head of the emperor, with the legend—

ΑΥΤΟΚΡΑΤ · Κ · ΜΑΡΚΟC · ΑΥΡ · ΑΝΤΩΝΕΙΝΟC

IMPERATOR · Cæsar · Marcus · AVRelius · ANTONINUS
(CARACALLA).

On the reverse three temples occupy the field, the vacant spaces being filled in with the words—

**ΕΠΙCΤΡΑ ΚΑΙΡΕΑ ΑΤΤΑΛΟΥ ΠΕΡΓΑΜΗΝΩΝ
ΠΡΩΤΩΝ · Γ · ΝΕΩΚΟΡΩΝ**

Cæreas Attalus being the director of the Pergamenians first 3 Neokors.

The Neokor honor was first conferred under Antoninus Pius. In this medal we find the distinction Γ. On a base line immediately above the exergue are placed on three steps two Corinthian temples face to face and in perspective, showing five columns on the principal fronts and six on the flanks, that is ten columns to each temple. It is difficult to decide whether these temples are meant to be tetrastyle or hexastyle, for the medallist has taken considerable licence in order the better to develop the buildings. If they were tetrastyle, they must have been pseudo-peripteral, but if hexastyle doubtless peripteral; and



OF PERGAMVS.
NECK OF MEDAL
Nº 41



OF EPHESVS

there being not enough room to represent the six columns of the façade and the eleven of the flank, the front has only five and the flank six. There is some object indicated in each tympanum, but the form is not distinguishable. At the three angles of the pediment are acroteria, and a fringe borders the inclined outer line of the pediments. The ridges of the roofs have also antefixæ, and the incline of each roof is divided into twelve pannels, indicating the tiling slabs. A tetrastyle Corinthian temple, seen in front, is placed over the vacant space between the temples beneath, and its lower step is level with the ridge of the temples under. There are two steps to this central temple; the outer columns are very close together, so as to give an ample opening to the central intercolumniation, in which is a colossal figure of Jupiter, with a fulmen or victory in his right and a spear or wand in his left hand, seated on a bronze throne. Possibly this was intended to represent **ΖΕΥC · ΦΙΛΙΟC**, who was worshipped at Pergamus (Eckhel, vol. ii. p. 465), as is proved by coins of Trajan; or **ΖΕΥC · ΠΕΙΟC**. The other temples may possibly have been intended to represent, one the worship of Rome, the other that of the emperor. Medals given by Morell and Vaillant represent a tetrastyle temple, in which is a standing statue of Augustus, clothed in armour, a spear in his right hand; *another* coin gives a like temple with Trajan in the same attitude, and a third shows Augustus seated in a *four-columned* tetrastyle temple, crowned by a female holding a cornucopia. One bearing the legend **COM · ASIAE** represents a hexastyle portico, with the inscription **ROM · ET · AVGVST** on the frieze; and again another of

Claudius, with the inscription **COM · ASI**, presents a two-columned frontispiece, with Augustus in armour and a spear in his hand; he is crowned by a female holding a cornucopia, and there are the letters **ROM · ET · AVG.**

All these are noticed by Eckhel, although he does not allude to our medal. Tacitus and Dio mention, that Augustus granted permission to the Asiatic provinces to erect a temple at Pergamus to Rome and himself. On a medal of Trajan that emperor is represented standing in a four-columned temple, crowned by Victory. So that it would seem that he was held in equal honor with Augustus. The worship of Æsculapius was conspicuous in Pergamus, and on one of the medals Caracalla is represented sacrificing near the temple of this god at Pergamus.

Pergamus owed its original importance to the family of Attalus, having been the seat of government of that dynasty. In it were deposited the treasures of Lysimachus Agathocles; and after the death of Attalus Philometer it became a Roman province, that prince having constituted the Romans his heirs. The town (from M.S. Journal of T. L. D.) was situated on the same site as the modern one, at the foot of a mountain of rapid ascent, forming one of the range which runs direct from the sea into the interior. The acropolis or citadel crowns one of the summits of this range. The present fortress is very extensive, but the antique citadel occupied only a small part, and the walls are easily distinguishable from the later construction, and are excellent in execution. In the centre of the acropolis are the ruins of a temple of the Roman Corinthian order, apparently of the time

of Trajan, and probably the Neokor one alluded to already. The columns are about 3 feet 9 inches in diameter. One pilaster remains *in situ*, but it is impossible to determine if the temple was tetrastyle or hexastyle; if the latter, it was peripteral, if the former, of course it was not. Possibly these ruins may be those of the temples above described as erected by the COMMUNIO ASIÆ, and having the inscription ROM · ET · AVGVST. The walls are of the stone of Pergamus, but the columns and cornice of marble, the bases being richly carved. The portico was raised on an elevated platform, the vaulted substructions of which, being open, can be examined. To the west of the town is an amphitheatre placed between two mountains, occupying the valley formed by the two, and the substructions arising from this circumstance, in order to afford a passage for the waters, are, like that at Cyzicus, curious. This has led travellers to suppose it to be a naumachia; to which purpose it might, indeed, have been occasionally applied, but only as a secondary object. Near this amphitheatre are the remains of a theatre of considerable extent, placed on the sloping side of a mountain and facing the plain.

In the town are many considerable fragments and innumerable bridges. On entering the town from the south are two large tumuli with constructions. To the north, about a mile and a half out of the town, is a line of aqueduct. In one of the Turkish baths is a large antique tazza with an alto relievo of figures on horseback; a drawing of which is given by Texier in his "Asie Mineure" (vol. ii.), as also illustrations of the other antiquities.

No. XLI.

NEOKOR MEDAL OF EPHESUS.

THIS is a large brass medal in the British Museum collection, $1\frac{1}{4}$ inch in diameter (M. 9). It presents on the obverse the head of the emperor and the inscription—

ΑΥΤ · Κ · Μ · ΑΥΡ · ΑΝΤΩΝΕΙΝΟC · CEB ·

The EMPEROR Cæsar Marcus AVRelius ANTONINVS AVGustus.

And its date is between A.D. 196 and 217.

On the reverse are represented four temples, two below in perspective and two above in geometric elevation, all of them Ionic. The inscription is distributed over the surface as follows:—

ΕΦΕCΙΩΝ · ΠΡΩΤΩΝ · ΑCΙΑC · Δ · ΝΕΩΚ ·

Of the Ephesians the first of Asia 4 Neokors.

The two lower temples, which are seen in perspective, are distyle with four columns on the flanks, mounted on a lofty flight of steps.

In the front intercolumniation of each is represented a standing figure with a spear or staff in the right hand. There is some undistinguishable object or acroterium over the centre of each pediment, and antefixæ along the ridge of the roofs. The two temples above are placed each on three steps; they are tetrastyle in antis, the central intercolumniation

widened in order to admit the standing statues of the divinities; the one to the right of the medal being that multimammian effigy, “quam Græci πολυμαστον vocant” (S. Jerome, in Epist. Pauli et Ephes.), to which we have already alluded. In the tympanum of the pediment is a disc; there are acroteria at the angles, and a fringe runs along the upper line of the inclined cornices. The temple to the left of the medal is alike in its architectural features, but has a square object in the tympanum, and the central intercolumnar space is occupied by a standing robed figure, holding in his hand what is apparently a patera, and possibly intended to represent the deified emperor.

In my notes, taken when at Ephesus, I find mention of the ruins of a Corinthian temple of the Roman period, lying on the slope of Mount Coressus. They form a confused heap of blocks of marble, among which may be distinguished the capitals, the entablature, the cornice of the pediment, and shafts of columns; which, though broken, were evidently monolithic. It was impossible to trace the lines of the plan. The style evinced the decline of the art, and it was evidently unfinished, the flutings of the columns being incomplete. The temple was surrounded by a peribolus with colonnades on three of its sides, so that it had evidently been an edifice of importance, and possibly may have been the Neokor temple of one of the emperors.

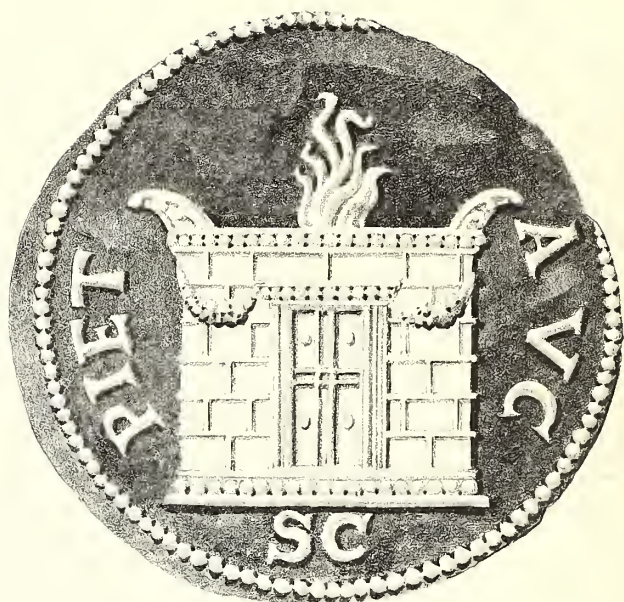
Ephesus was to Asiatic Greece what Delphi was to European. That was sacred to Apollo—this to his sister Artemis. The Pythian in lame verse declared obscurely the will of the Parnassian god. A eunuch divulged the oracles of the goddess, on which have

depended some of the most important events in Grecian history. The Greeks united in amphictyonic council round their Delphic temple. The states-general of Ionia held their deliberations near the splendid fane of Artemis. Each has been the object of reverence or rapine to the mightiest of conquerors and sovereigns, as their admiration, rapacity, or revenge urged them.

Of the Temple of Apollo scarcely one block of marble remains to mark its site. And so entirely has that of Artemis been engulfed by an earthquake, that the traveller wonders where it can have been, and searches in vain for some remnant of its former existence. But the acropolis, a palace, a palæstra, a gymnasium, a stadium, a theatre, baths, an aqueduct, temples, lines of colonnades, vaults, walls, "tazze," and fragments in marble and granite, lying about in wild confusion, prove Ephesus to be inferior only to Rome or Athens in the extent of the magnificent ruins, which it offers to the wonder and contemplation of the thoughtful traveller.

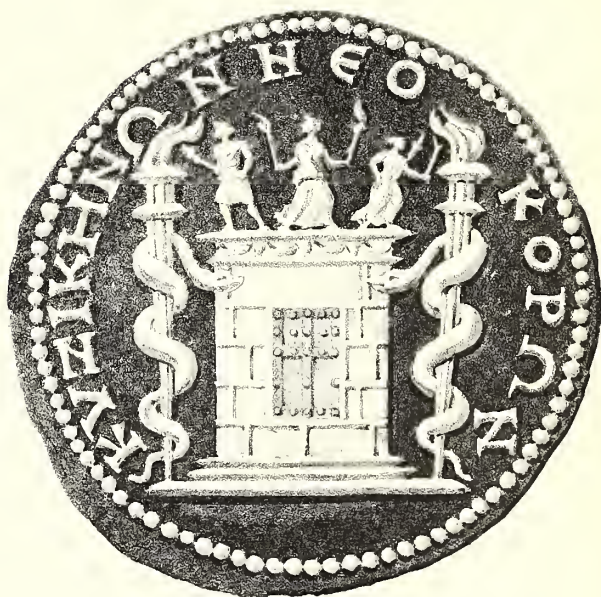
See medals Nos. VI. and XXIV.

Nº 42



ALTAR TO PAVSTINA · ROME

Nº 43



ALTAR OF PROSERPINE · CYZICVS

No. XLII.

ALTAR OF FAUSTINA (SENIOR).

THIS middle brass, $1\frac{1}{16}$ inch in diameter (M. 7), is in the French cabinet. It bears on the obverse the head of Faustina the elder (A.D. 138—141), with the inscription—

DIVA · AVGVSTA · FAVSTINA

On the reverse is an altar with the words—

PIET · AVG

That is PIETas AVGVsti or -æ; and the sigles S · C on the exergue.

The altar is here represented as a lofty erection, with a kind of plinth figured by a series of beads or balls at the base. There appears a wall of six courses of stone construction, the joints strongly marked. In the centre is a door rising up five of the courses, and with architraves on each side, and a cornice over. From each end of the cornice hangs a festoon suspended at the other extremity from the angle. The door-opening is filled in with a bivalve two panels high, divided by mouldings, with a knob in the centre of each panel. The whole is surmounted by a slight cornice indicated by a row of beads or pearls, and

having carved ancones or horns at the ends. From the centre rises a flame. Were it not for this feature it might be taken for a tomb, and from the word *DIVA* evidently erected after her death, apparently by the senate, to receive the sacrifices to the deified *Faustina*. The whole composition is very effectively designed.

The present altar seems to have been one of considerable importance both in size and decoration, and with an inner chamber, perhaps to contain relics, or votive offerings for the shrine, and with a perennial flame, which might never be allowed to be extinguished.

But there are several varieties of this coin, both as to size and treatment, in some of which the flame does not appear; and it is remarkable that in such instances the festoons do not exist; whence it may be inferred, that the festoons were only suspended from the horns of the altar when the sacred flame was lighted. In some medals the bandlets are on the field pendent from the end of the festoons and floating in the air, and occasionally the cornice is surmounted by a running perforated ornament, a species of trellis.

In all times altars have been held in the highest reverence, conferring rather than receiving sanctity from the temples, in which they might be placed. They might be in the open air, in the fora, the public ways, in private houses, on the summits of mountains, in the fields or groves. With regard to their position in temples, those, upon which the burned sacrifices of animals were offered, were outside; but the bloodless offerings of incense, fruit, and such objects, were on altars within the temple, near the statue of the

divinity. Upon altars the most solemn oaths were taken :

“Tango aras, mediosque ignes, et numina testor.”

Æneid. xii. 201.

They were a refuge and sanctuary in time of violence and danger, the suppliants being there considered under the immediate protection of the god.

Altars were of various sizes ; some were low, so as to admit of the offerings being easily placed on them ; others were more lofty, and sometimes had chambers within, which afforded the opportunity of working upon the superstitious feelings of the worshippers by portentous sounds and strange voices, as though responses were conveyed by the god himself, as was the case apparently in the altar of the Temple of Jupiter in the forum of Pompeii.

Some of the most distinguished artists of antiquity appeared to have lavished all the resources of art on these sacred accompaniments of public worship, many beautiful ones being still preserved and enriched with the most refined sculptures, as the one in the Temple of Neptune at Pompeii. (Donaldson's “Pompeii.”) Vitruvius (l. iv. c. viii.) notices, that if an altar be erected before the statue of a god, it should always be lower than the statue, before which it was placed ; and in the fifth chapter of the same book, he requires that the temple should be so arranged, that the altars of all the gods should be placed towards the east.

In the illustrations of the two next medals, we shall have to notice varieties in the decoration and arrangements of this interesting feature of ancient art, which varied in size ; in form being sometimes round, at others square ; and sometimes fixed permanently in

their position, at others portable and removable from place to place as circumstances required; and composed of various materials, as stone, marble, bronze, &c.

It would also appear that numerous others might be in the same temple, besides the principal one; some of them votive and independent, or attached to some special statue.

No. XLIII.

ALTAR OF PROSERPINE AT CYZICUS.

THIS bronze medal, which is $1\frac{1}{2}$ inch in diameter (M. 11), is in the French Cabinet, having on the obverse the head of Proserpine crowned with spikes, with the name **KTCIKOC**. There are many varieties of this medal, two of which, in the same collection and representing the same subject on the reverse, have the heads of the serpents turned the other way and the figures differing in action. This example seems to represent the altar, most probably of Proserpine, flanked by two large-sized lighted torches twined round with serpents. On the summit of the altar are three females, each carrying two torches, and possibly representing Ceres with her attendants on foot, in search of her daughter Proserpine. In the centre of

the altar is a doorway, with apparently a four-panelled bronze door, the stiles and rails of which are decorated with ornamental knobs. The altar seems to stand on two steps, and the courses and joints of the stones are distinctly marked; it has a regular entablature, with architrave, frieze, and cornice, the frieze being enriched with festoons suspended from boucranes or ox-skulls. The legend of the reverse round the group just described is

ΚΥΣΙΚΗΝΩΝ · ΝΕΟΚΟΡΩΝ ·

Millin (in his "Galerie Mythologique," Pl. CVI. ; 421) gives the representation of another medal of Cyzicus, with a like obverse, but with the reverse having a very small altar in the centre and a flame upon it, on each side a gigantic torch, round which a serpent twists, as in this medal; the legend is identical.

Millin describes it as a medal allusive to the worship of Proserpine. In Pl. XXX. he gives a painting from the neck of a vase described in No. 496, representing a female in a chariot or quadriga, whom he calls Aurora preceded by Diana Lucifera, in which the latter goddess is shown carrying a torch in each hand; and which at the first glance might have been taken for Ceres, preceded by an attendant going in search of Proserpine; but there are no serpents to identify that goddess. Eckhel does not notice our medal.

Cyzicus was a city of the Hellespont, a metropolis, and one of the most celebrated of Asia, and governed by a prætor. The inhabitants worshipped Proserpine, daughter of Ceres, before all other deities as ΑΞΙΟΚΕΡΚΑ, and under the name of ΚΟΡΗ · ΩΤΕΙΡΑ; and it is reported that the city was given

her as a portion by Jupiter, and that she had a very large and splendid temple on Mount Dindymus; hence Proserpine was called, as Xiphilinus relates, Dindymene. It was destroyed by an earthquake at the time of Antoninus, but was restored by Aurelius and Verus. (Dion Cass. lxx. c. 4; Plin. xxxvi. 22.) In the time of Augustus, Livia and Julia affected the names of Ceres and Proserpine, as was frequently the case with the empresses, Faustina assuming that of Proserpine, and being represented on medals under her attributes.

According to Krause (*Νεωκορος*, p. 36), it would seem that the Cyzicenes had a temple to Augustus; for it is mentioned, that having neglected the ceremonies, the privilege was taken from them by Tiberius; but under Hadrian the title of "Neokoria Imperatoria" appears on the Cyzicene coins. Under M. Aurelius and Commodus the "Prima Neokoria" is constantly recorded. Under Septimius Severus the Cyzicenes designated themselves **B · NEΩK**. Under Caracalla promiscuously and simply **NEΩK** and **B · NE**. In the same manner, under the following emperors a fluctuating numeral of first and second is used. Boeckh (c. i. n. 3663-5) records a Cyzicene Neokor inscription: *Εφηβαρχοῦντος τῆς λαμπροτάτης μητροπόλεως, Ἀσίας Ἀδριανῆς νεωκόρου φιλοσεβάστου Κυζικυνῶν πόλεως*. (See Mionnet Supplement, t. v. p. 318, n. 225.)

To the east of the narrow strait of the Hellespont (the modern Dardanelles), rendered illustrious by the graceful tale of Hero and Leander, is to be found the site of Cyzicus or Cyzicum in the middle of the south side of the sea of Marmora. It was an illustrious city

of the Propontis, on an island near the shore of the isthmus on the east side. The Turks call the ruins of Cyzicus Bal-kiz, the second syllable of which seems to be a part of the ancient name, and Bal is probably a Turkish corruption of the Greek Παλαία. (Smith's "Dictionary," *sub voce*, p. 575 ; Leake's "Asia Minor," p. 271 ; Hamilton's "Researches," vol. ii. p. 103.)

Strabo describes Cyzicus as an island in the Propontis, joined to the mainland by two bridges, and very fertile ; about 500 stadia in circuit, and which contained a city of the same name close to the bridges, and two closed harbours, and ship-houses above 200. One part of the city was on level ground, and the other close to a hill, which they called Bear Hill. There was another hill, that lay above the city, a single height called Dindymon, which contained a temple of Dindymene, the mother of the gods, which was founded by the Argonauts.

The ruins of Cyzicus are among cherry-orchards and vineyards. There is a heap of ruins covered with brushwood, where there are many subterraneous passages, some of which may be explored to the length of more than 100 feet. These passages are connected with each other, and appear to be the substructions of some large buildings. Cyzicus in Strabo's time had many extensive buildings, and it maintained three architects to look after them and the machinery. It possessed three storehouses, one for arms, one for the machinery, and one for corn.

Aristides, in his oration on Cyzicus, states that the agora contained a most magnificent temple, and he speaks of the parts below ground being worthy of admiration.

Xiphilinus says that the great temple of Cyzicus was destroyed by an earthquake. This temple is described by Xiphilinus as of extraordinary dimensions. The columns were fifty cubits high, and of one stone. The Cyziceni used the white marble of Proconnesus for building. "About a mile N.E. by N. from these substructions are the remains of an amphitheatre, built in a wooded valley to the north of the plain, where are the principal ruins of the city. Many of the pilasters and massive buttresses of granite have yielded to the influence of time, but seven or eight are still standing on the west side of the valley, by which the circular form of the building may be distinctly traced." There were only two in Asia Minor, the other being at Pergamus, noticed in the Neokor medal of that city. Each of the two had a stream through its centre.

The site of the theatre, which forms the S.W., is almost entirely overgrown with luxuriant vegetation. It is very large, and appears to be of Greek construction, but it is in a very ruined state. Some parts of the substructions can be traced, but there is not a block of marble to be seen, nor a single seat remaining in its place. There are vestiges of the city walls in various parts, but it does not appear easy to trace their whole extent. The theatre, the agora, a portico, and a temple with its temenos, form a noble group together. (Texier, "*Asie Mineure*," t. ii. p. 175.)

Hamilton in one place speaks of "heaps of ruins, long walks, and indistinct foundations, but so overgrown with vegetation that it was impossible to make them out."

There are quarries of fine marble on the hills about

Cyzicus, and near Aidinjik on the mainland; but granite was much used in the buildings of Cyzicus, and it is of a kind, which is rapidly decomposed. The consequence is, that a rich vegetation has grown up, which itself destroys buildings and buries them.

It seems likely, that excavations would bring to light many remains of a rich city, of which Strabo says, that in his time "it rivals the first cities of Asia in magnitude, beauty, and its excellent institutions, both civil and military, and it appears to be embellished in like fashion with the city of the Rhodii, the Massaliotæ, and the Carthaginians of old." But the great mass of its columns and other architectural features have been carried away to adorn the buildings of Constantinople, to which Cyzicus is so near.

Pliny (xxxvi. 15) remarks that there was in his time a temple of Cyzicus, in which the architect had placed a golden thread along all the joinings of the polished stone. The contrast between the gold and the white marble would probably be thought to produce a good effect. He also mentions a building at Cyzicum called *Βουλευτήριον* built of wood and the timbers put together without iron fastenings, so that the beams appear as though without joinings (*sine suturis*).

Polybius (xxiii. 18, 1) mentions a temple of Apollinias wife of King Attalus erected by the Cyzicenes for her worship.

The great temple according to Dio Cassius (lxx. 4) was the largest and most beautiful of all temples with monolith (?) columns 75 feet high and 24 in circumference.

See Aristides "Paneg. Cyzic." i. p. 241; Malalas, p. 119 Ven. Aristides divides the great temple into

the *καταγέῖοι*, the *μέσος* and *ὑπερῶος*. Galleries or thoroughfares *δρόμοι* ran through it in all directions. Were these side aisles?

The temple of Apollo was built by Attalus II.

Consult also "Hamilton's Researches," vol. ii. p. 98—103, and Texier "Asie Mineure," t. ii. p. 167-76. The Cyzicenes seem to have acquired great reputation for their architecture. Vitruvius in the 6th chapter of his 6th book mentions "the Oeci *Κυζικηνοί*, as facing the north with a prospect towards the gardens, and having doors in the middle. They were of such length and breadth, that two triclinia with their accessories might stand in them opposite to each other. The windows, as well on the right as on the left, opened like doors (as French casements), so that the verdure might be seen through them, whilst the guests reclined on the couches."—(Gwilt's Translation.)



No. XLIV.

ARA LUGDUNENSIS (GALLORUM).

THIS large brass medal $1\frac{1}{4}$ inch in diameter (M. 9) is in the British Museum. On the obverse is a head of Augustus with the legend—

CAESAR · AVGVSTVS · DIVI · F · PATER .
PATRIAE

Cæsar Augustus son of the god (Julius Cæsar) father of his country.

There is hardly a medal, of which there is so great a number of repetitions and so many varieties; for the same type was struck under several emperors.

On the reverse is a representation of an altar; on the front is sculptured in the centre a bold oak wreath, which the senate caused to be suspended at the gate of the imperial palace. On each side of the wreath is a branch of laurel, for which in some instances palm-branches are substituted. At the extremities, are two tripods surmounted by an apple or orb, and sometimes by a wreath, which either indicate the worship of Apollo, and the ensigns of the pontificate, or the prizes to be carried off by the victors. Upon the altar itself are various objects: the two central ones appearing to be two small tripods with apples placed upon them. On either side of these small tripods are three circular balls the precise form not being distinguishable.

On each side of the altar is a short detached column flanking it. They are of the same height as the altar, with base, shaft and capital; surmounted by a lofty winged Victory, as high as the altar, draped and crowned with a wreath, and holding in the right outstretched hand a chaplet with bandlets, and in the left a palm-branch.

In the exergue are the letters—

ROM · ET · AVG

proving, that this is an altar inscribed to Rome and Augustus, or the altar of a temple dedicated to that emperor. Allusion has already been made to the worship paid to Augustus while living, and which he refused to accept unless his name were associated with that of Rome; and instances have already been given of temples erected for that purpose.

There is a passage in Strabo (vol. ii. l. iv. c. 3. p. 46, ed. 1805) which seems to refer specially to the monument represented on this medal:—

“After Narbon this city (Lugdunum) is the greatest of all Gaul and very populous. For the prefects of the Romans use it as an emporium, and strike there gold as well as silver coin. And in this city, at the confluence of the rivers, is placed a temple, decreed by the unanimous consent of all the Gauls to Augustus Cæsar. It has a remarkable altar with the inscription of the whole number of the sixty nations, and images of each, and there is also another great altar.”

It is clear from this passage that Strabo alludes to three distinct objects. 1. The temple. 2. An altar with the sixty nations. 3. And a great altar. Evidently this coin represents an altar; but it has no

figures of the sixty nations. Consequently we may presume it to illustrate the other great altar.

The altars of the ancients were of various sizes and frequently expanded into large and spacious structures. (Müller "Ancient Art and its Remains" by Leitch, p. 275.) That of Jupiter Olympus was 22 feet high and 125 in circumference. (Pausanias, l. v.) The altar of Parion was a stadium square, according to Hirt ("Gesch." ii. § 59). One of equal size was at Syracuse; and there was one of marble 40 feet in height with a Battle of the Giants in relief at Pergamus. (Ampelius, c. 8.) That of Hercules at Rome was designated "Ara Maxima."

In the year 726-27 of Rome, three years after the battle of Actium, or that of the dedication of the temple of Apollo by Augustus, he went to Lugdunum, and created it a metropolis of sixty nations, and caused it to be established by Agrippa as the centre of the four great roads of the empire. We hence see how many titles the emperor had to the gratitude of the inhabitants for the benefits and prerogatives, that he had bestowed upon their town; which was increased also by his residence among them from 12 to 9 B.C.

Mons. Artaud (in his learned "Memoir sur l'Autel de Lyon") assumes, that this altar of Lyons was one of those important erections, not unfrequent among the Greeks and Romans, and connected with the celebration of sacred games. He supposes, that it may have assumed the arrangement of a *βῆμα* or species of tribunal, near which the judges were seated, who dispensed the prizes gained by the victors in the various exercises of the body and productions of the mind. This he deduces from the victories on the

column, holding out the wreaths and carrying a palm in their right hands; and from the emblems on the front, and the objects on the top. He imagines, that the altar had in the interior a species of chapel, a sacrarium, in which were deposited the idols, the “*ex votis*,” the offerings and donaria and instruments of sacrifice.

The following lines occur in “*Juvenal*” (sat. i. 42, 45).

“*Et sic*

*Palleat, ut nudis pressit qui calcibus anguem,
Aut Lugdunensem rhetor dicturus ad aram.*”

A pleasant allusion, which is explained by a passage in Suetonius (Cal. 20): “*Caligula instituit in Gallia Lugduni certamen Græcæ Latinæque facundiæ, quo ferunt victoribus præmia victos contulisse, eorumdem et laudes componere coactos. Eos autem, qui maxime displicuissent, scripta sua spongiâ linguâve delere jussos, nisi ferulis objurgari aut flumine proximo mergi maluissent.*” The choice of the ferule or a ducking in the Soane or Rhone could have been no very pleasant option, and may well have made the rhetorician pale, lest by a slip of the tongue he should incur the penalty.

In fact this altar, which must have been of colossal dimensions, is supposed to have been situate at the confluence of the Soane and Rhone, near a spot where various antiquities have from time to time been discovered. In the contiguous church d’Asnay, which is of remote antiquity, are granite shafts of columns, which must have been of the Corinthian order and are presumed to have been those figured on the medal.

Lyons in fact is a city full of historical and archæological interest. The exquisite Roman mosaics preserved in its richly-stored museum, its churches of remote date and other antiquities carry the visitor back to ancient periods; while the splendor of its more modern edifices and the magnificence of its recent Rue Impériale render it worthy of ranking with the finest metropolitan cities of Europe, a splendid illustration of the architecturally magnificent reign of Louis Napoleon III.

No. XLV.

PUTEAL LIBONIS, ROME.

THIS denarius is in the British Museum and bears on the obverse a female head with the words—

LIBO · BON · EVENT

On the reverse is a puteal or well-stone in the form of an altar; above is the word PVTEAL and on the exergue SCRIBON, which would indicate, that it was struck by the “Scribonia gens,” a plebeian family, of

whom various coins remain in gold, silver, and brass. Some of the silver pieces were restored by Trajan. In respect to the puteal in the Comitium, there was an old tradition in Rome, that Accius Narius, a famous augur in the time of Tarquin, being asked if he could divine what was passing in the mind of the king, and could say whether he could accomplish it, replied in the affirmative. "I was thinking," said Tarquin, "whether I could cut this hone with this knife." "Certainly," replied Narius, and immediately the hone was cleft. To commemorate this event a statue was raised on the spot to Accius Narius in the Comitium, with the hone and knife under it. Cicero (lib. i. de Divinatione) mentions that some years after, the hone and knife having been dug up in the Comitium, a puteal was erected on the spot, and on it oaths were taken, as a spot peculiarly sacred for the purpose. Of these puteals many examples abound in Pompeii, in the courts of the temples and houses, and also over a shaft or well attached to the Temple of Neptune. They are in the form of circular altars and are often richly decorated with sculptures. This one, which was apparently in the Julian portico near the Arcus Fabianus, has a lyre suspended on each side with a festoon hanging down in the middle, and at the bottom is a hammer. It would seem therefore, that this puteal was renewed with considerable elegance and cost by L. Scribonius Libo, and hence was called by his name; the medal being struck to record the munificent piety of the restorer of the puteal. Sometimes the word CONCORDIA with the head of that goddess appears on the obverse of the coin. Sextus Rufus mentions the Senaculum Aureum, the Puteal

Libonis and the Comitium together. And it is noticed in two passages by Horace :—

“ Forum putealque Libonis
Mandabo siccis.”

Epist. lib. i. 19, 8.

“ Ante secundam
Roscius orabat, sibi adesses ad puteal cras.”

Sat. l. ii. 6, 34.

Consult Erycius Puteanus, de Jurejurando, &c., in quo de Puteali Libonis, in Grævii Thesaurο Antiq : Rom. Festus *sub voce* Scribonianus.

Canina in his work on the Roman Forum, and in vol. iii. of the new series of the “ Annals of the Institute of Archæological Correspondence at Rome,” and more particularly in his folio work “ Descrizione dell’ antica Città di Veii,” Roma 1847, Pl. XLII. p. 88, describes a marble altar existing in the New Lateran Museum, which had been found in the excavations made in 1812 at Veii, in every respect corresponding with the one represented on this and like medals. There appear to be three lyres in the circumference of the cylindrical altar with a pendent festoon of fruit between each. There was a hammer, pair of pincers, a die and an anvil under each festoon respectively, and over one of the festoons the words

PIETATIS SACRVM

Hence it may be inferred that the “ puteal Libonis” was a type imitated in other places and possibly for different purposes, since Canina suggests, that the one

at Veii may have served as a pedestal to a statue of Piety. At Rome the puteal was evidently the altar for the tribunal in the Forum, upon which people took oaths. Canina considers that the letters BON · EVENT and the head of BONVS EVENTVS refer to the success of Libo as prætor in the year 559 of Rome (B.C. 194) when he and his colleagues for the first time gave the scenic games called Megalesia. (Livy xxxiv. c. 54.) And he infers that the hammer and other objects are allusive to Juno Moneta, and not to Vulcan, as has been usually supposed.

Nº 46



TOMB OF SARDANAPALVS · TARVS · CILICIAE

Nº 47



PYRE · OF · ANTONINVS · PIVS · ROME

No. XLVI.

SHRINE OR TOMB OF SARDANAPALUS.

A SILVER tetradrachm in the British Museum $1\frac{2}{16}$ inch in diameter (M. 9) has the head of the King Antiochus VIII. Epiphanes (B.C. 140) on the obverse without any inscription: but on the reverse is an edifice or shrine with the inscription on either side in vertical columns—

Æ	ΕΠΙΦΑΝΟΥΣ	ΑΝΤΙΟΧΟΥ	ΒΑΣΙΛΕΥΣ
ME			

The monument in the centre has a basement consisting of a lofty podium with plinth, die and cornice; the die is occupied by a large central panel, in which are suspended three festoons with four pendants at the points of suspension. From this pedestal rises a pyramidal mass, at the summit of which the margins on either side assume the forms of volutes with a disk between them; up above other similar volutes are formed without the disk. Then comes a circular pedestal, on which sits an eagle with outstretched wings. The panel of the pyramid is filled in with a bas-relief, representing at the base an animal supposed

by some to be a lion with goat's horns. Before and behind it is a cap, like those of the Dioscuri, similar to the ones on a medal of Berenice wife of Ptolemy Euergetes, and which have not as yet been accounted for by any antiquarian or numismatist. Above the animal rises a figure with his outstretched right arm, in action resembling the Roman emperor when addressing an allocution to the soldiery or populace. In his left the figure holds some object as though transfixed on a sword. Behind him is a parazonium. From his shoulder floats, as it were, a robe or mantle, or as my late friend Mr. Burgon suggested a quiver with arrows and the bow. The head has a long beard and a species of cap surmounted in front by a small figure, recalling altogether the character of an Assyrian monarch on the Nineveh sculptures.

Until within a few years these tetradrachms were unknown, but a considerable number were discovered near Tarsus in Cilicia, thus connecting them immediately with the city, the brass coins of which were already known to possess the same emblem. There is a large variety of this type from Antiochus VIII. Epiphanes to Demetrius II. Nikator (A.D. 200) whose medal bears the inscription—

ΒΑΣΙΛΕΟΣ · ΔΗΜΗΤΡΙΟΥ · ΘΕΟΥ ·
ΝΙΚΑΤΟΡΟΣ

Strabo mentions Anchiale, which was about a day's journey from Tarsus, as situate a little above the sea, and Aristobulus states it to have been built by Sardanapalus, and that there was there a monument of Sardanapalus, the stone image of whom showed the fingers of the right hand as though they were

snapping. There were, he observes, who said, that there was inscribed in Assyrian characters the following sentence—

SARDANAPALVS · SON · OF · ANACYN-
DARAXES · BVILT · ANCHIALE · AND ·
TARSUS · IN · ONE · DAY · BVT · DO · YOV ·
O · STRANGER · EAT · DRINK · AND · PLAY ·
FOR · ALL · THESE · ARE · NOT · WORTH
THAT

“ a snap of the fingers.” After which are quoted six hexameter Greek verses, a lengthened paraphrase of the exhortation.

Athenæus gives another story about a monument of Sardanapalus, the inscription on which recorded, that he built the two cities in one day “ BVT IS NOW DEAD,” which suggests a less profane reflexion than the former.

Arrian, who copies his description of the same monument from the writers of the age of Alexander, mentions the figure as having the hands joined in clapping. (Smith, “ Geogr. Dict.” *sub voce* Anchiale.)

Colonel Leake in his “ Numismata Hellenica, Asiatic Greece” (p. 129), describes these coins; and in his “ European Greece” (p. 28) he notices the bronze coins of Tarsus, on which appears the same identical monument, placed under an arched canopy, which is upborne by a human figure at each end, as though the group formed the shrine in a temple. These date as recently as the third century.

Sardanapalus seems to have been deified, apparently by the Assyrians, and had a place given him in the same temple with the Babylonian Venus at Hierapolis,

the holy city. Smith ("Biogr. Dict.") alludes to the identity of the god Sandon and the king Sardanapalus, which was first asserted by K. O. Müller, supported with further arguments by Movers.

It appears therefore, that the inhabitants of Anchiale had erected a tomb to their founder, and that at Tarsus also there was a shrine made to assume the firm proportions and features of the tomb erected to his memory, and which may possibly have been similar to the one erected at Nineveh or elsewhere in Assyria. Hence the reason of the adoption of the type on the bronze coins of Tarsus and on the silver tetradrachms of the race of the Antiochi.

The form of this edifice is of peculiar interest, being of a type prevalent in those parts, the earliest of which were the stepped mounds of Assyria, in Nineveh, the city of Sardanapalus and Babylon, &c. After these in chronological series came the Pyramids of Egypt, some of them also stepped, others with a smooth revetment. Then we have the description of the tomb of Mausolus at Halicarnassus as given by Pliny, having a lower peristyle, above which rose a pyramidal stepped roof crowned on the summit by the king in his chariot. All these show an unity of design. But of these examples this pyramid alone had an inscription, unless the one recorded by Herodotus on the pyramid at Ghizeh be admitted, and certainly our medal is the only record of a sculptured surface.

Colonel Leake and others consider without a doubt, that the figure stands upon the animal; and Layard in his "Nineveh and its Remains" (8vo. London, 1849, p. 456) gives a plate of the Hera or the Assyrian

Venus from a rock tablet near the ancient Pterium, showing a figure standing on an animal, which occurs also on a medal.

Another remarkable feature, connecting such a monument with the *rogus* of the Romans, that is the arrangement of the square pedestal with its central panel and festoons, exactly corresponds with the like distribution in the pyre of Antoninus next given; and the eagle on the summit with outstretched wings is identical with the eagle, which was let loose and flew away as the imperial corpse was consuming. Hence we may presume that the Roman pyre in its design was a tradition adopted from the East.

The Æ and ME are merely the marks of the mint-masters. And this is the only coin of our series, which dates previously to the Roman rule, and far before the Christian era. The summit of the pyramid, in this illustration, immediately under the circular pedestal, on which the eagle rests, is completed from another medal of the series, as this portion was indistinct upon this coin of Antiochus VIII.

This is the earliest medal extant, which bears an architectural monument.

No. XLVII.

THE PYRE OF ANTONINUS PIUS.

THIS large brass medal, $1\frac{3}{8}$ inch in diameter (M. 10), is in the British Museum collection, and bears on the obverse the inscription around the head of the emperor—

DIVVS · ANTONINVS

being struck by a decree of the senate after the death of Antoninus Pius.

The reverse has the word **CONSECRATIO**, and the sigles **S · C** on either side of a magnificent rogos or pyre, upon which it was customary to consume the body of the deceased emperor by fire. It consists of four tiers or storeys; the lowermost of which represents a plain podium with pilasters at the angles; having loosely-hanging drapery in front, with three large festoons, and the profile of a festoon at each end. The next tier formed the sepulchral chamber for the reception of the dead body. In the centre is a pair of panelled folding doors, flanked by two niches on each side with statues, and surmounted by a cornice. The storey above has five square-headed niches with statues, and a cornice represented by beads; and the upper forms a lofty plain attic with hanging drapery in front, the folds of which are very marked.

A colossal lighted torch flanks each end of this upper storey, which forms a pedestal surmounted by the quadriga of the deceased, with his statue in the

chariot and holding a palm-leaf in his left hand. All the storeys diminish in width from the base upwards so as to assume a pyramidal form.

The origin of these stupendous and gorgeous temporary erections, the whole of which was to be sacrificed to the vain pomp of a passing show, and consumed by fire, was due to the Greeks; and the pyre of Hephestion was the model followed in those of the Roman emperors. Quatremère de Quincy (*Dicte. d'Arch. mot Mausolée*, p. 104) has the following passage:—

“Alexander,” says Diodorus Siculus, “having called together architects and a great number of skilful artists, caused the site to be levelled, where he intended to erect the pyre, and gave the space the form of a square, a stadium wide in every direction. The plot being divided into thirty compartments, platforms of carpentry were erected quadrangular in plan, and ornaments were placed all around.

“The decoration of the basement consisted of one hundred and forty prows of quinquiremes with figures of archers. Above this rose the next storey, ornamented with large torches 15 ft. high, which served as columns, and surmounted by eagles with outstretched wings; beneath were dragons. The third stage was decorated with a frieze representing an animal-hunt; the frieze of the fourth combats of centaurs. On the fifth was an alternation of lions and bulls. The platform was occupied by trophies, consisting of the arms of the Macedonians and barbarians. The whole was crowned by figures of syrens, hollowed so as to receive musicians within them, and the height of the entire monument equalled 130 cubits.”

It will be at once perceived how great was the analogy between the Greek and Roman pyres, which extended also to the ceremonial of the burial, the magnificent car of Hephestion answering to the carpentum of the Romans, until at length no model seemed so fitting for the more enduring memorial of the deceased. Hence the typical idea of the tomb of Mausolus with its many stages, and the stupendous mausolea of the Roman emperors, as those of Augustus and Hadrian, which for solidity seemed to bid defiance to the ravages of time, and for sumptuousness of decoration even rivalled the splendor of the temples of the gods. The first laws of the twelve tables related to sacred things, and among the earliest were the regulations connected with the dead. The second ordained, that no corpse should be buried or burned within the city. "*Hominem mortuum in urbe ne sepelito neve urito.*" Numerous exceptions however occurred in favour of the emperors and Vestal virgins, as also of many men, who, like V. Publicola and P. P. Tubisto and Fabricius, had deserved well of their country, as noticed by Plutarch and Cicero.

The twelfth is to this effect :—" *Rogum bustumve novum ne proprius ædes alias 60 pedes invito domino adjicito ; neve forum sepulchri, bustumve usucapito.*" It hence appears, that no pyre could be erected nearer than 60 feet to the property of an adjoining owner, who objected to it ; nor could the precinct of a sepulchre or burning-place be taken by prescription.

Rosini (*Romanarum Antiquitatum Corpus cum notis Demsteri*, lib. iii. c. 18) enumerates the various circumstances and ceremonies, which according to Dion

and Herodian attended the consecration of deceased emperors by the Romans.

This custom of the Romans was first instituted by Augustus out of respect to Julius Cæsar; before which time there is no recorded instance of an apotheosis among the Romans. Funeral games were decreed and the practice was followed up by Tiberius. This honor was conceded to those emperors, who at their death left sons or successors, who might immediately assume the imperial dignity. When the defunct emperor was to be consecrated, his loss was first deplored by the sorrowful mournings of the whole city, mixed up with certain *fêtes*, for they buried him with the most sumptuous rites. A waxen likeness of the deceased was prepared with a deathlike pallor on the countenance, and clothed in golden vestments. It was placed upon a lofty ebony and gold couch in the vestibule of the palace. On each side of the bed sat numerous mourners, senators in black on the right, and *mâtrons* connected in affinity with the emperor on the left—these latter being clothed in white and without any ornaments. These ceremonies, which even now prevail in almost all countries, lasted several days, and the physicians visited the figure day by day, and announced his apparent gradual decay. Upon the day of his supposed formal decease, the funeral bed was borne on the shoulders of some of the most noble order of knights and senators, and carried by the *Via Sacra* into the Old Forum, where the Roman magistrates were accustomed to lay down their commands and dignities. A wooden tribunal of stone-color was erected in the Roman Forum itself, upon which was constructed an edifice, surrounded by columns and

variously adorned with ivory and gold. Upon this was placed another like couch, to which were affixed heads of animals and fishes, mixed up with purple and golden ornaments, and whereon was carried with great ceremony the waxen image of the emperor, attended by a youth of graceful form, who fanned away the flies, as though the emperor was sleeping. The new emperor, the senators, and wives of senators clothed in like robes were grouped around the hearse and followed in procession, until they reached the Forum, where the women sat under the porticos, but the senators in the open part. On either side of the Forum were series of seats rising one above the other like steps, on one side for the chorus of noble and patrician youths, and on the other for illustrious females, singing hymns and pæans in honor of the dead in mournful strains. The funeral pomp in like order proceeded from the Forum to the Campus Martius without the city.

First were carried the statues of all the ancient illustrious Romans, who had existed from the time of Romulus to the present period. Then bronze images of the provinces and nations subject to the Roman sway, distinguished by various ornaments peculiar to each country. And Tacitus (l. i. c. viii.) mentions that on the occasion of the funeral of Augustus it was proposed in the senate, that the procession should pass through the triumphal gate, and that the titles of all the laws of Augustus and the names of the conquered nations should be carried before the body.

Afterwards followed the various orders of the citizens, lictors, scribes, succeeded by the hosts of illustrious men, who had distinguished themselves by

their talents or their services to their country, the knights and armed infantry, gladiators, horses and other objects, which had been sent to take part in the funeral obsequies by the princes, the priests, their wives, the most distinguished knights, nations or classes of the people. Lastly was carried a golden altar, adorned with ivory and precious stones. As these passed away, the new emperor ascended the rostrum and praised the defunct; and while he spake the senators around him frequently cried out, some lauding, others lamenting the deceased; but once the discourse ended these cries of sorrow and praise became still more vociferous, so that when the body was to be moved these exclamations assumed a more intense expression of sorrow louder and louder, and all joined in impassioned emotions of grief. At length the high priests and magistrates of the present, and those elected for the following year, attended by some of the knights, raised the bier from the platform, and carried it to the Campus Martius, outside the city, preceded by part of the senators, the emperor following last.

Where the Campus Martius was widest a rogos or pyre was erected, square in form, of equal sides, formed of nothing but large beams of wood and in the shape of a tabernacle; the interior was filled with dry fuel, but without adorned with mouldings, worked with gold, and enriched with various ivory sculptures and statues, and hung with the richest tapestries. Above was another smaller tabernacle, like in form and decoration, but with gates and doorways. A third and a fourth and sometimes other storeys, were placed thereon, gradually decreasing in size, until the last,

which was smallest of all. On the summit was the golden chariot of the emperor in which he used to be borne.

The bier was deposited in the second tabernacle, and all sorts of perfumes, odors, fruits, herbs, and the most exquisite aromas were profusely heaped around the body; for there was not a nation, or city, or any person distinguished by any honor or dignity, but sought to bring some last tribute of respect to the deceased emperor, and thus a huge pile of offerings filled the lofty erection.

The new emperor and other relatives of the deceased then approached, and kissed his image, which being done the prince ascended the tribune, and the senators, with the exception of those who were magistrates, sat on a platform prepared for them; from which they might witness the ceremonies both conveniently and also in safety. The magistrates and other dignitaries of the state were accommodated according to their rank.

The cavalry and infantry then marched round the funeral pyre with a certain pace and in regular order, “*motuque Pirrichio*;” and then came chariots, in which were the rectores clothed in purple and personating the most distinguished of their past generals and illustrious princes. The reigning emperor then seized a torch, and approaching the tabernacle cast it thereon, after which the consuls first, and then the magistrates and other orders, threw fire upon the pile; and the whole, being composed of inflammable materials, quickly took fire. Presently from the uppermost and smallest compartment, as from the summit, an eagle was let fly, which was supposed to carry

the soul of the deceased emperor from earth to the heavens, where he was henceforth worshipped as a god. During these ceremonies combats of gladiators took place and hundreds of lives were offered to the manes of the deceased. The corpse of the emperor had been carefully shrouded in a sheet of asbestos, so that, when the rogos had been completely consumed, the utmost care was taken to gather up the cinders of the imperial corpse, which were placed in an urn and thrice sprinkled with water by a priest. The urn was then carried with like ceremony to the imperial sepulchre.

The ancient kings of Thebes began the excavation of their tombs in the valley of Bibac al Moluck as soon as they ascended the throne. In the same manner Augustus, Hadrian and other Roman emperors began their stupendous mausolea while living. Rome has still the remains of the mausolea of Augustus and Hadrian now converted to other uses. These imperial tombs of the Augusti for their families, relations, friends, freemen and slaves, consist of series of chambers filled with columbaria and vases for the bones and ashes of the dead, and form some of the most striking features of the Campagna.

Of these monuments of the pious grief of the successors of the emperors medals have preserved us no record. We have the carpentum and the pyre and the apotheosis of the deceased, figured by the sovereign rising up to heaven upborne on the wings of an eagle, or the empress, as Faustina, carried by a peacock. But the mausolea have not received the like numismatic distinction.

No. XLVIII.

ROGUS OF JULIA DOMNA.

THERE are three brass coins of Julia Domna in the British Museum, all struck at Emisa ; they are of the average diameter of a full inch (M. 7). Each has the head of the empress on the obverse with the name in Greek—

ΙΟΥΛΙΑ ΔΟΜΝΑ

And to one is attached the title **ΑΥΤ**. On the reverse of all, is the same type slightly varied, the rogos of Julia Domna, surrounded by the words—

ΕΜΙCΩΝ · ΚΟΛΩΝΙΑC

and the letters **Ζ Κ Φ** on the exergue.

The lower part consists of two lofty steps or plinths, above which rises a square die about twice as wide as it is high. At each angle is a species of panelled pilaster without base or capital, the panel of the pilaster being enriched with carved leaves. Between the pilasters are two rows of niches, one over the other, rudely proportioned and as rudely executed. Each niche forms a distyle feature with a squat column on each side, and a rough base and block capital surmounted by an arched archivolt, as wide as the diameter of the column ; the lower ones being flatly elliptical, the upper semicircular. There is a full-sized

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PYRE OF FAVSTINA ROME

Nº 49



PYRE OR ALTAR AT EMISA

figure occupying the ground of each niche. Above the upper range of niches rises a rudely-indicated cornice, exceeding one-third the height of the die, and the archivolts of the upper niches rise up into the bed-moulding.

Above the cornice is a species of attic, as lofty as the cornice is high, having its cornice-mouldings and three unequally-sized festoons. Upon the centre of this attic is a metal couch, from the whole upper surface of which flames rise up.

In this instance we have another variety in the arrangement of this funereal pyre, with features distinct from the usual Roman type. There is not the door of the chamber which contained the imperial body; and the two rows of niches, instead of occupying distinct storeys, are here thrown into one. Instead of the quadriga with the statue of the emperor, here is a couch with flames. May this have arisen from the circumstance, that the body was burned outside on the summit, instead of within in the centre of the fabric? possibly a local custom.

Julia Domna, daughter of Bassianus, was born at Emisa. She became the wife of Septimius Severus, and the mother of Geta and Caracalla. She survived her husband and Caracalla, and after the death of the latter was allowed to retire to Antioch, but being supposed to be tampering with the troops, and therefore ordered to quit Antioch forthwith, she destroyed herself, some say by poison, others by starving herself. Smith (*sub voce*) says, that her body was transported to Rome, and deposited in the sepulchre of Caius and Lucius Cæsar; but afterwards removed by her sister Muesa, along with the bones of Geta, to the cemetery

of the Antonines. But this coin leads to the supposition, that the body was consumed upon a rogos at Emisa, her native city; and then her ashes would have been carried to Rome.

The preceding remarks were written before I had the opportunity of conferring on the subject with my friend Colonel Leake, whose learned work "*Numismata Hellenica*," I have had frequent occasion to quote. Upon consideration, he abandons the idea borrowed from Mionnet, that this medal was intended to represent a Basilica. He considers, however, that it is the record of a highly-enriched altar of the temple of Emisa, an opinion which deserves every consideration. If however the conjecture be correct, that Medal XIX. be a representative of the chief temple at Emisa, it is evident that, if this be an altar, it could not have been the principal one in that temple, for the tabernacle represented on that coin and the altar on this would have been antagonistic and too equally important, and the one would have obscured the other.

No. XLIX.

ROGUS OR TOMB OF FAUSTINA.



ROGUS OF FAUSTINA SEN.—RESTORED.

THIS large bronze medal $1\frac{4}{10}$ inch in diameter (M. 10) exists in the British Museum. It has on the obverse the head of Faustina the elder with the name—

AVGVSTA · FAVSTINA

On the reverse is the usual posthumous term CON-
SECRATIO with the letters S · C on the exergue.

The centre of the field is occupied by a magnificent edifice, which so departs from the usual type of the rokus, that it affords the presumption of its being in all probability a tomb.

There is a lofty podium, the width of which equals six times its height, the front of this base is divided into five compartments by five festoons, between which and at the outer angles are either pedestals or pendent festoons. Above the podium, which serves as a sub-basement, is a fine Corinthian façade, whose width

equals five-sixths that of the podium, and is twice as wide as it is high. The columns, which are eight diameters high, are raised on a stylobate or pedestal one diameter and a half high, and surmounted by a regular entablature four diameters high. In the central intercolumniation, which is nearly five diameters wide, is a bold doorway; the columns project on either side, the entablature breaks forward and is surmounted by an arched pediment, thus forming a distyle arrangement. The gates are valved, two panels high, occupying two-thirds the height of the intercolumniation; the other third forms an hyperthyrium or open space to admit light and air to the interior. On each side of this central distyle feature are three intercolumniations, two diameters wide, divided by columns; but on the outer side flanked by two broad piers, two and a half diameters wide, the stylobate and entablature profiling round, so as to indicate a projection.

Up above the entablature rises a circular attic, extending as wide as the centre of the two columns on either side the centre, and half as high as the order beneath it. This attic has a cornice moulding and a central festoon and a half festoon on either side, with intermediate pendent festoons. A circular pedestal surmounts the attic equalling it in height, and having a crowning moulding, above which is a biga with the empress in it. It will be perceived at once, that with the exception of the lower podium and its festoons and the crowning biga, which is common to all sorts of monumental edifices, this building has little identity with the *rogu*s previously given. The imposing single order, constituting one storey only, whereas in the

other examples there are always two and sometimes three, each of comparatively low dimensions, indicates either a very essential departure from the usual arrangement, or that it must be some other edifice of a sepulchral kind. Now in the Campagna of Rome and on the road between Rome and Naples within the territory of the latter state, are frequently found tombs of this class, in which occasionally the colonnade is concave and consists of attached columns, so that the curves assume the form of diagonal branching horns. These edifices, the mass of which consisted of brick construction with a casing of choice marbles, are of considerable dimensions, and form very picturesque groupings with great play of outline by the boldness of treatment in plan and the variety of the parts. The tapestry hangings, usually observable on the other class of rogi, are not here perceptible.

The great objection to the tomb is, that it is not to be supposed, that her remains would be deposited in a sepulchre apart from her husband, who it may be presumed would be interred in one of the extensive mausolea of the Cæsars, or a magnificent one of his own family; but it does not appear, that Antoninus Pius had a distinct place of sepulture.

No. L.

TOMB OF MAXIMIANUS.

THIS bronze medal one inch in diameter (M. 7) has on the obverse the usual head of Maxentius, with the inscription—

IMP · MAXENTIVS · DIVO · MAXIMIANO ·
SOCERO

On the reverse is the representation of a circular tomb with the legend—

AETERNA · MEMORIA

with the letters **MOSTQ** on the exergue.

The tomb itself is apparently peripteral, with Corinthian columns raised on three steps; the central intercolumniation is widened as usual and exposes to view a bivalved door, one of the leaves of which is represented as open, typifying that it had just received its tenant. Each valve presents a large square panel with a circular patera in the centre and four knobs at the angles. The aperture is nearly as high as the shaft of the column, and in the space above it and under the entablature is a species of frieze with three wreaths. The entablature equals in height one-sixth of the column, and is shown as a flat inclined face with a flat waving line and rosettes as an enrichment. There is on one side a circular ball at the springing

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TOMB OF MAXIMIANVS

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TRAIANS COLVMN ROME

of the dome which surmounts the tomb; and on the other side a projecting bunch or wreath seen in profile. On the summit of the dome is a full-sized eagle with outspread wings.

This evidently represents a tomb erected by the Emperor Maxentius to his father-in-law Maximianus, and was struck at Treves according to the letters on the exergue, which may be thus interpreted—

Moneta · Obsignata · Sacra · Treveris · Quinto

On which point Sabatier's "Hôtels Monétaires" (8vo. 1856) may be consulted.

No. LI.

COLUMNA TRAJANA COCHLIS.

THIS large bronze medal exists in the French collection, and is $1\frac{1}{4}$ inch in diameter (M. 9). It has the head of Trajan on the obverse with this legend—

IMP · CAES · NERVAE · TRAIANO · AVG .
GER · DAC · P · M · TR · P · COS · VI · P · P

IMPeratori · CAESari · NERVAE · TRAIANO · AVGusto · GER-
manico · DACico · Pontifici · Maximo · TRibunitiâ · Potestate ·
COOnSul · VI · Patri · Patriæ

The reverse presents the cochlid column erected to that emperor by the senate during his absence at the

period of the Parthian war, but which monument of his victories he never saw (Rosini, "Antiq. Rom." p. 663); for he died as he returned from Persia at Seleucia Syriæ from a fluxion of blood. His body was brought to Rome and there buried, his being the only instance, according to Eutropius, among the emperors of being buried within the city (Marlianus). The column is represented with remarkable fidelity: the pedestal has the same divisions as the original, with the central door that leads to the staircase, and the panel of the inscription over it, upheld by two angels. There is the lofty plinth, with the festoon hanging from the necks of the eagles at the angles, to which a very expressive size and prominence are given. Thence rises the column with its simple Tuscan base, the shaft covered with a spiral range of sculptures, and then its bold and characteristic capital. There is a low pedestal over the capital, in that respect differing from the original, which now has a lofty pedestal; and above it is the statue of the emperor, his left hand upraised and resting on a staff or spear, and in his right outstretched hand holding a ball or globe, which it was said contained his heart. A mantle is thrown over his shoulders and hangs gracefully from his right arm.

The legend in bold letters follows the line of the margin—

S · P · Q · R · OPTIMO · PRINCIPI

And the letters S. C. are on each side of the column. Quatremère de Quincy well observes (in his "Dictionnaire d'Architecture," *mot* Trajane) that "the Trajan column is the finest, the most entire and most remarkable monument of Roman magnificence."

The panel over the door, which affords access to the interior, states the reason of its erection and its dedication to Trajan in the following words—

SENATVS · POPVLVSQVE · ROMANVS ·
 IMP · CAESARI · DIVI · NERVAE · F · NERVAE ·
 TRAIANO · AVG · GERM · DACICO · PONTIF ·
 MAXIMO · TRIB · POT · XVII · IMP · VI · COS · VI · P · P ·
 AD · DECLARANDVM · QVANTAE · ALTITVDINIS ·
 MONS · ET · LOCVS · TANTIS · OPERIBVS · SIT · EGESTVS

It hence appears, that this column, which was situate in the Trajan Forum, and of which Apollodorus was the architect, was erected by the senate and people to Trajan, to mark of what height were the mountain and place occupied by such great works. The construction of this column is such a masterpiece of execution, whether we consider the material, the gigantic size of the blocks, or the refined execution of the sculptures, that I cannot forbear to subjoin some memoranda of dimension, noted on the spot. I give also some parallel particulars of the sister column of Antonine; which, although inferior as a work of art, is still of sufficient importance to deserve being compared with its noble prototype, with which it has every analogy of size, purpose, execution, and material.

The mass of the column is supposed to have been built up solid, and afterwards to have had the spiral staircase, which winds round the newel, cut out of the solid, with certain apertures for light pierced through the wall and so ingeniously introduced among the sculptures, as almost to escape casual observation from the outside.

	TRAJAN.		ANTONINE.	
	ft.	in.	ft.	in.
Plinth of pedestal square	20:	3·0	21:	0·0
Height of die of pedestal in two courses				
5:6·8 } Trajan Column	10:	0·1	10:	10·0
4:5·3 }				
Square of die.....	17:	11·0	18:	6·0
Total die consists of four blocks in two courses.				
Cornice of pedestal and plinth above ditto				
one course high.....	6:	4·65	4:	5·4
Torus and cavetto ditto	5:	1·1	5:	0·0
Eighteen frusta in the height of the shaft of T. C. and one block for the capital.				
Each frustum and the capital have an average height of 5 feet.				
Seventeen ditto of A. C. averaging 5° 1' in height and capital 5° 0'				
Total height of columns including the plinth and torus of base, the shaft and capital.....	97:	9·1	97:	3·1
Total original height of pillars from pavement to top of capital	115:	5·8	135:	1·6
Present pedestal surmounting capital.....	9:	6·0	6:	1·0
Lower diameter.....	12:	2·2	13:	1·9
Upper diameter.....	10:	9·0	12:	1·1

From indications upon medals, particularly upon a silver one in my possession, it is evident that there was on the top of the abacus of the capital an ornamental bronze railing to prevent accident, and the holes sunk to receive the standards, still exist and are shown on Piranesi's engravings of this column.

The bronze statues of the emperors Trajan and Antonine have, under papal Rome, been succeeded by bold figures of S. Peter and S. Paul.

The original pedestal to the statue of the latter

column, however, seems to have been truncated, it being now very short, having probably not more than half its original height; above is a pedestal for the statue, too small to surmount the column and too large to come under the figure, and thus by want of proportion destroying the symmetry of the top of the pillar as a crowning feature.

The architectural objects of the spiral sculptures of this column, as engraved by Bartoli in his "*Colonna Trajana*," have never obtained that attention, which their importance deserves, as illustrations of various classes of buildings, both of the Germans and Romans. The lowest spandril of the series consists of a group of two military granaries surrounded by stockades; two huts, and a two-storied watch-tower within a stockade, having an outside gallery with a doorway, from which is protruded a lighted torch, and the roof is hipped rising up to a central flos. Next come two other towers exactly similar. To these immediately succeeds a kind of village on the banks of a river, partly surrounded by a stockade. The houses are two storeys high, the central one with a lean-to roof over the door, and there is a columnar building with a door at the side and the roof hipped. The army is seen issuing from the other end of the village through an arched gateway, crossing the river over a bridge of boats, and landing on an ingeniously-framed jetty of carpentry. Various camps are shown surrounded by walls of regular masonry. The tents for the emperor and other superior officers are apparently of wooden huts temple-shaped; the front closed with curtains. The soldiers and workmen, masons, carpenters and labourers are seen carrying on their various constructive operations,

directed by their architects or overseers. In several instances there are representations of amphitheatres with steps, seats, &c. In plates 45 and 54 we see a camp with the gates flanked by posts and surmounted by an open-work, which forms a part of the door, as appears in plate 43, where it is thrown back. This probably served as a gangway to enable the soldiers to pass over without interruption along the upper circuit or gallery of the walls. In plate 59, showing the commencement of the second Dacian war, there are several important public buildings. A tetrastyle pseudo-peripteral temple in perspective with the statue in the doorway, as occurs generally on the coins. It stands in a court, and there is also an archway surmounted by statues. The emperor and his army are represented crossing a river in superb triremes, and approaching a city with numerous porticos of the Corinthian order.

At plate 64 the emperor lands on a quay, which consists of a series of open archways, and there is a considerable display of magnificent architecture: a very fine theatre, occupying the central space, richly adorned with columns, and the postscenium grandly composed. On plate 74 is a very graphic elevation of the celebrated bridge erected by Trajan over the Danube. It consisted (according to Dion) of 20 piers of squared marble, 150 feet high, 60 feet wide, and 170 apart. The piers were surmounted by wooden-framed arches. Open parapets appear on both sides of the bridge, the roadway of which is shown in perspective. Plates 87 and 88 display a long line of city walling, consisting of rough rubble-work with tiers of regular bond, in that respect differing from the

regular masonry of the other city walls. In plate 92 is a city with houses of various forms, square, oblong and circular, with panelled doors and windows. In this, as in many other instances, the embrasures on the city walls are distinctly marked. This rapid review of these structural illustrations will serve to show, how useful the study of these sculptures may prove to the architect, as well as to the antiquarian, the sculptor and military engineer.

Eckhel, vol. vi. p. 429, also 431, *Columna, super quam* Mostin.

No. LII.

COMMEMORATIVE COLUMN TO ANTONINUS PIUS.

THIS large bronze medal, $1\frac{3}{16}$ inch in diameter (M. 9) is in the British Museum, and a copy is in my own possession. On the obverse is the head of Antoninus Pius with the legend—

DIVVS · ANTONINVS

proving it to have been struck after his death.

On the reverse is the representation of one of the commemorative columns, erected to the memory of this excellent prince by the pious affection of his successor, and the gratitude of the senate; with this inscription—

DIVO · PIO

and S · C.

We have the representation of a Corinthian column, the pedestal surrounded by a lofty enclosure, consisting of four upright posts or columns, or probably termini, with open trellis-work in panels; the outer posts being larger and taller than those in the centre. The pedestal of the column is very simple with some appearance of a panel in the middle. The column seems to have an attic base with two tori, a plain shaft and capital surmounted by a figure of the emperor, resting his left hand on a spear and holding in his right hand apparently a wreath; but the propor-

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MONOLITHIC COLUMN TO ANTONINVS · PIVS · ROME

Nº 53



TRIVMPHAL · COLUMN · TO · DIVVLLIVS ROME

tions of the statue are not so gracefully maintained, as in that of Trajan.

The leading features of this representation of a commemorative column to this emperor would lead to the supposition, that it is not intended to represent the famous cochlid column, erected in the Campus Martius, and which still exists at Rome in the Piazza Colonna; but rather the smaller Corinthian one with a monolithic shaft of Sienite granite, which, broken in several parts, lies in a small court behind the courts of justice. It was some 45 feet high and about $5\frac{1}{2}$ feet in diameter. This had been erected to Antoninus Pius by the senate fifteen or twenty years before his death, upon the western slope of the hill, at present called the Monte Citorio. (Quatremère de Quincy Dicty. Antonin.)

The pedestal to this column is now in the Vatican garden, and has the inscription—

DIVO · ANTONINO · AVG · PIO
ANTONINVS · AVGVSTVS · ET
VERVS · AVGVSTVS · FILII

The terms of this inscription prove its dedication by his sons after his death. Three of the sides of this pedestal are enriched with sculptures, that are engraved by Aquila in five sheets. The fourth side is occupied by the inscription. The subjects of two of the bas-reliefs are battles; and the apotheosis of Antoninus and Faustina that of the third. The emperor and empress are upborne upon the wings of an eagle, holding in the left hand a globe, and a serpent on the globe emblem of wisdom; at the feet of the genius is an allegorical figure holding an obelisk,

emblem of immortality ; opposite to which is the city of Rome seated, holding in her right hand a shield, on which is represented a she-wolf with Romulus and Remus. The whole style of design and execution is of the noblest class of art.

These smaller commemorative columns were not by any means unusual among the ancients, if we may judge from those, which still remain and from notices of authors.

There are several tripedal ones on the Acropolis Hill at Athens, just above the great theatre and Choragic monument of Thrasyllus. (Stuart's "Athens," vol. ii. Choragic Monument of Thrasyllus).

"Over this building," says Stuart, "but higher up the rock, stand two columns of different heights ; the diameter of the tallest measures 4 feet $2\frac{2}{10}$ inches ; of the other 3 feet $\frac{4}{10}$ inch. They have never made part of any building, but are each of them insulated, and have been evidently erected for the sole purpose of supporting a tripod, for so the form of their capitals plainly shows. They are triangular, like that of the flower on the dome of the monument of Lysicrates, and like that have cavities sunk in their upper surface at each of their angles, in which cavities, there can be no doubt, were fixed the feet of the tripod, which they supported. These capitals are of uncommon forms ; but, though adorned with foliage and volutes, are not to be admired for any extraordinary elegance of invention, or delicacy of workmanship.

To the preceding extract Mr. Kinnard, the editor of the new edition of Stuart's "Athens," adds the following note :—

"There is a correspondent footing and base to be

seen in the Elgin drawings, of a third tripodial column, which was at an equal distance from the western column, as that from the remaining eastern one. The shafts of these two columns, which consist of pure Pentelic marble, are composed of several frusta, some of which appear to have been slightly displaced, probably by the concussion of earthquakes."

Texier found at Urgule in Asia Minor, near Cæsarea, a column of a simple character with steps, plinth, shaft, and capital, the shaft of which was built in courses of stone, the whole about 33 feet high. It stood near a tomb. ("Asie Mineure," t. ii. p. 75).

Of the Roman times may be cited the one at Alexandria, called Pompey's Pillar, a Corinthian column raised on the usual pedestal; the total height from the bottom of the pedestal to the top of the capital being 87 ft. 9 in. 6. The shaft, which is a monolith of granite, is 8 ft. 5 in. in diameter, and 65 ft. 1 in. 3 in height.

This column, however, does not equal in its dimensions the fine monolithic shaft of the Alexandrian column at St. Petersburg, erected by De Montferrand, architect for the late Emperor Nicholas, to his brother and predecessor; the shaft of which is 12 ft. 6 in. in diameter and 84 ft. high, of a single block of Peterlaxen (Finnish) granite.

At Constantinople exists the column of Theodosius.

No. LIII.

ROSTRAL COLUMN OF DUILLIUS, ROME.

THIS denarius $\frac{3}{4}$ of an inch in diameter (M. 4) exists in the British Museum, and is by no means rare; it bears on the obverse the head of Augustus without an inscription, but on the reverse it has the letters

IMP · CAESAR

on either side of a rostral column, which stands upon a pedestal rudely represented. The shaft has a simple torus somewhat flattened, and the capital conventionally figured of the Doric character. The shaft has on each side three projecting prows of vessels, and the whole face in front is occupied by two enormous anchors, one over the other, out of all proportion to the other parts; but of course this is one of the extravagant licences assumed by medallists to give greater emphasis to their characteristic features. The whole is surmounted by a colossal statue of a warrior with the parazonium in his left hand, his mantle pendent from his shoulders and a spear in his right. All these details seem to indicate, that it was intended to represent the column erected to commemorate the victory over the Carthaginians gained by C. Duillius, and placed in the Roman Forum, as Pliny states in the 5th chapter of his 34th book: “ Antiquior Columnarum celebratio, sicut C. Mœnio, qui devicit

priscos Latinos; item C. Duillio, qui primus navalem egit triumphum de Pœnis, quæ est etiam nunc in foro." Quinctilianus also casually mentions the same fact, l. i. c. vii.; Servius also in his remark on the 3rd Georgic of Virgil—

"Ac navali surgentes ære columnas"—

thus writes: "Julius Cæsar erected rostral columns for the naval victories over the Carthaginians, one of which is in the Rostra, and the other we see before the arch (near the Circus) on the side of the gates." One was dug up, nearly two hundred years ago, with its base not far from the arch of Septimius Severus; but another was found with the famous archaic inscription relating to C. Duillius, greatly shattered and now preserved in the Capitoline Museum. This inscription has been interpreted and completed by many learned antiquaries, and particularly by Ciacconi. (See Grævius, vol. iv.) It is very minute in its details of the spoils taken in the fight, and recites the number of ships with their crews, the triremes, quinqueremes, and septiremes captured or sunk, the quantity of gold and silver money and the weight of the brass all deposited in the public treasury. It also recites the number of captives led in triumph. Cato mentions his remembering to have frequently seen in his youth Duillius returning from a supper, preceded by pipe-players to attract notice and recall attention to the conqueror of the Carthaginians.

There were four rostral columns erected by Augustus in the Capitol, which being destroyed by fire were restored by Domitian, a fact commemorated by denarii with the same reverse struck at the time. These

columns are not named, but probably one of these was to Duillius, one to Q. Lutatius for another Carthaginian naval victory, and another to Cn. Octavius for the Macedonian.

Juvenal (in his 10th satire) alludes to rostral columns :—

“Bellorum exuviæ, truncis affixa trophæis
Lorica, et fracta de casside buccula pendens,
Et curtum temone jugum, victæque triremis.”

And Claudian also, de VI. Cons. Honor :—

“Æraque vestitis numerosa puppe columnis
Consita.”

Vitruvius (lib. v. c. ix.) has the following passage :
“Athenis Odeum, quod Themistocles columnis lapideis navium malis et antennis e spoliis Persicis pertexit.” (Editio Schneider, Lipsiæ, 1807.)

Cicero in his “Divination” specially alludes to the column of Duillius, which was the first rostral one erected at Rome.

Consult also Canina, “Arch. Rom.” c. xii. p. 677 ; and “Foro Romano,” p. 403.

In his plan of the Roman Forum, he places it close in front of the side of the Temple of Concord, with the Columna Menia on the other to correspond, but without any precise authority, for according to Servius it was in the Rostra.

Nos. LIV.—LIX.

TRIUMPHAL ARCHES.

BEFORE we proceed to examine the varieties and decorations of the triumphal arches, presented to observation in these medals, it will assist our full appreciation of their arrangement and embellishments, if we are acquainted with all the particulars of the triumphal processions, which the arches were intended to embody and commemorate.

Triumphal processions were of very early origin, and although writers are not agreed as to the precise conqueror, by whom they were instituted; yet most appear to consider that Romulus was the first, who thus celebrated his victory over King Acron, whom he slew, and whose armor he deposited in the Temple of Feretrian Jove in the Capitol, being the first to dedicate such trophies as "*spolia opima*." This topic has already been enlarged upon in the consideration of the Medal of Marcellus (No. XI).

From this time to that of Vespasian and Titus there were no less than a hundred and thirty triumphs; yet so jealous had the Romans been, lest these ceremonies should be too easily decreed, that it was a law, that no triumph should be allowed unless five thousand of the enemy had been slain in one

battle, and this was required to be verified on oath by the general.

The conqueror having written to demand of the senate a triumph for himself and army, the proposition was scrupulously examined, to ascertain if any objections existed to granting it, and none could receive the distinction unless he were dictator, consul or prætor. And these triumphs might be of two kinds: the principal one, when the imperator passed in procession in a chariot through the city; or an ovation when he triumphed only on foot or on horseback, or with his troops proceeded to the Temple of Jupiter Latiæ on the Alban Mount, a few miles from Rome. In the mean time the general with his cohorts awaited the decision of the senate outside the Porta Capena, and in the plain under the Janicular hill, between the Vatican and present castle of S. Angelo. As soon as the permission was conceded, sacrifices were offered to Mars, Juno and Jupiter, by himself, if he had the dignity of the pontificate; if not, by the Pontifex Maximus. He then robed himself in his triumphal habit, assumed the laurel crown, and with the palm-branch in his hand distributed honors and rewards to his brave companions in arms. To some he gave collars or rings, to others consecrated spears and money and ornaments; to these golden crowns, to those silver ones. If any one had first mounted the enemy's walls, he had the mural crown. If he had seized a castle the castellated one. If he had distinguished himself on board the vessels a rostral crown; or had he performed any brilliant feat as a cavalry soldier the equestrian crown. Each had his appropriate rewards: and bucklers, cuirasses, helmets,

shields, swords or greaves, sumptuously carved by the most eminent artists or most elaborately decorated, were profusely given; not only to individuals, but to cohorts and legions, as standards or portions of the spoils taken in the war. Nor were the people forgotten. To propitiate their good will abundant largesses were distributed profusely right and left.

All the temples were thrown open and the several porticos, theatres, fora and other public buildings were hung with festoons and all sorts of ornaments; the houses also and palaces on every side were decorated with hangings and tapestries, and everything was done that could contribute to the splendor of the festival, which was that of the people as much as of the general and his army, and a source of joy to every rank and grade.

The procession, passing through the triumphal gate, was met by the senate and accompanied by that august body over the triumphal bridge along the triumphal way, passed the Circus Agonalis, the Theatre of Pompey, the Circus Flaminius, the Portico of Octavia, the Theatre of Marcellus, the Circus Maximus. After this it fell into Via Appia under the arches into the Via Sacra, along which it proceeded through the Forum Romanum, and then ascended the Capitol to the Temple of Jupiter. This circuitous route was no doubt adopted in order to afford to all the opportunity of witnessing the magnificent *cortége*, and allow of a greater display of the objects, which swelled the lengthened procession.

The conqueror rode in a chariot, which was round in the form of a castle, and in the earlier periods was drawn by white horses. Pompey or Camillus was the

first to substitute elephants ; Heliogabalus introduced tigers and lions, to imitate the triumphs of Bacchus and Mars ; and Aurelian was drawn by stags.

If the general had children, they sometimes were with him in his chariot ; or if he had several grown up they accompanied him on horseback. Appius Claudius had his sister Claudia the Vestal virgin with him, when he triumphed.

The description given by Plutarch of the triumph of Paulus Æmilius is so graphic and minute, and illustrates so fully the actual circumstances of this pomp, that we shall now adopt his words, in order to convey an adequate idea of the splendor of that festival, which exceeded any that had hitherto been given, and does not seem to have been surpassed in after-times :—

“ The triumph is said to have been ordered after this manner. In every theatre or, as they call it, circus, where equestrian games used to be held, in the Forum, and other parts of the city, which were convenient for seeing the procession, the people erected scaffolds and on the day of the triumph were all dressed in white. The temples were set open adorned with garlands, and smoking with incense. Many lictors and other officers compelled the crowd to make way, and opened a clear passage. The triumph took up three days. On the first, which was scarcely sufficient for the show, were exhibited the images, paintings, and colossal statues, taken from the enemy, and now carried in two hundred and fifty chariots. Next day, the richest and most beautiful of the Macedonian arms were brought up in a great number of waggons. These glistening with new

furbished brass and polished steel : and though they were piled with art and judgment, yet seemed to be thrown together promiscuously ; helmets being placed upon shields, breastplates upon greaves, Cretan targets, Thracian bucklers, and quivers of arrows huddled among the horses' bits ; with the points of naked swords and long pikes appearing through on every side. All these arms were tied together with such a just liberty, that room was left for them to clatter, as they were drawn along ; and the clank of them was so harsh and terrible, that they were not seen without dread, though among the spoils of the conquered. After the carriages, loaded with arms, walked three thousand men, who carried the silver money in seven hundred and fifty vessels, each of which contained three talents, and was borne by four men. Others brought bowls, horns, goblets, and cups, all of silver, disposed in such order, as would make the best show, and valuable not only for their size but the depth of the basso-relievo.

“ On the third day, early in the morning, first came up the trumpets, not with such airs as are used in a procession of solemn entry, but with such as the Romans sound when they animate their troops to the charge. These were followed by a hundred and twenty fat oxen, with their horns gilded, and set off with ribbons and garlands. The young men, who led these victims, were girded with belts of curious workmanship ; and after them came the boys, who carried the gold and silver vessels for the sacrifice. Next went the persons with the gold coin in vessels, which held three talents each, like those that contained the silver, and which were to the number of seventy-seven.

Then followed those, that bore the consecrated bowl of ten talents weight, which Æmilius had caused to be made of gold, and adorned with precious stones; and those, who exposed to view the cups of Antigonus and Seleucus, and such as were of the make of the famed artist, Thericles, together with the gold plate, that had been used at Perseus's table. Immediately after, was to be seen the chariot of that prince, with his armour upon it and his diadem upon that; at a little distance his children were led captive, attended by a great number of governors, masters, and preceptors, all in tears, who stretched out their hands by way of supplication to the spectators, and taught the children to do the same. There were two sons and one daughter, all so young, that they were not much affected with the greatness of their misfortunes. This insensibility of theirs made the change of their condition more pitiable; insomuch that Perseus passed on almost without notice, so fixed were the eyes of the Romans upon the children from pity of their fate, that many of them shed tears, and none tasted the joy of the triumph without a mixture of pain, till they were gone by. Behind the children and their train walked Perseus himself, clad all in black, and wearing sandals of the fashion of his country. He had the appearance of a man that was overwhelmed with terror, and whose reason was almost staggered with the weight of his misfortunes. He was followed by a great number of friends and favourites, whose countenances were oppressed with sorrow, and who, by fixing their weeping eyes continually upon their prince, testified to the spectators, that it was his lot which they lamented, and that they were regardless of their own. He had

sent to Æmilius, to desire that he might be excused from being led in triumph, and being made a public spectacle. But Æmilius, despising his cowardice and attachment to life, by way of derision, it seems, sent him word, ‘That it had been in his power to prevent it, and still was, if he were so disposed;’ hinting, that he should prefer death to disgrace.

“ But he had not the courage to strike the blow, and the vigor of his mind being destroyed by vain hopes he became a part of his own spoils. Next were carried four hundred coronets of gold, which the cities had sent to Æmilius, along with their embassies as compliments on his victory. Then came the consul himself, riding in a magnificent chariot; a man, exclusive of the pomp of power, worthy to be seen and admired; but his good mien was now set off with a purple robe interwoven with gold, and he held a branch of laurel in his right hand. The whole army likewise carried boughs of laurel, and divided into bands and companies, followed the general’s chariot: some singing satirical songs, usual on such occasions; and some chanting odes of victory, and the glorious exploits of Æmilius, who was revered and admired by all, and whom no good man could envy.”—Langhorne.

It seems to be admitted that triumphal arches are of Roman origin, for we have no instance of such edifices in Greece before the Roman dominion. It may be presumed that they may have first derived their form from the temporary erections of a rustic character, which may have been constructed to greet the conquerors, as they approached the capital; or possibly were merely a more ambitious development

of the rude city gates which were possibly decorated temporarily, and called "arcus subitanei" for the occasions, when the army returned after a victory. Fabrizzi in his "*Roma*" enlarges upon the subject, and considers that probably the arch of Romulus was of brick. Even now some are of stone, as that of Galienus at Rome: but of course the most important are of marble, as those of Septimius Severus and Constantine. Some presented only one opening, with an attached column at each outer angle; as that at Susa and the one at Aosta. An example of a central archway flanked on each side by two columns is frequent. As in the arch of Titus at Rome, and in that at Pola in Istria. Others had two openings of like size, of which there are instances at Verona, which also served as city gates, and this arrangement was peculiarly adapted for the purpose to prevent confusion in those entering or going from the city. Another class consisted of three archways, a central or larger one and two smaller side ones, as in the arches of Septimius Severus and Constantine at Rome. That city was not the only one, which had triumphal arches in the centre of the city: for at Palmyra and Antiocheia is one in the middle of the grand colonnade or avenue, which traverses the centre of these towns. Fourteen arches are enumerated by topographers as having been at Rome, from the description of historians and P. Victor. Of those which remain the first erected to any emperor was that to Titus. They were however frequent, wherever the Roman rule prevailed: for we find them in every province: in western Spain, to the south in Egypt, and along the coast of Africa, to the east in Syria and northward in Gaul. They also formed important

features in many public edifices, as in the Circi, each of which had two or three, and in the Fora also as at Pompeii. The Via Triumphalis and Via Sacra at Rome had a succession of them.

The Romans seem to have used the utmost licence in regard to the decorations of these monuments, which, as being mere objects of show rather than of use, might admit of some caprice, and not be bound down to the severe canons of the art. It would appear, that the composite order owed its origin to them, as affording greater opportunity for an accumulation of enrichment. But although it is considered to be of a more elaborate and elegant character than the Corinthian, yet in truth it departs from the grace of the latter, and is heavier instead of being lighter in its proportions. The capital is obviously so, when we consider the heavy volutes of the Ionic being substituted for the caulicoli of the Corinthian. The pedestal under the columns is a peculiar feature of the triumphal arch, as also the attic above the entablature, which gives increased altitude to the mass, and tends to upraise the glorious groups of sculptures, which surmounted the whole as a crowning galaxy of splendor. Nor did the ancients consider themselves confined to any one order: for we find at Antinoë in Egypt the Doric. This presents a tetrastyle frontispiece surmounted by a pediment and having in front of the pilasters on each side superposed Corinthian columns and entablature of less size. In others the Corinthian or Composite is indifferently adopted. But the most remarkable licence occurs in the arch of Aosta, which has columns of the Corinthian order, surmounted by a Doric entablature; a contrast, which recalls the trite

remark of Horace, as being equally applicable to the architect as to the painter :—

Humano capiti cervicem pictor equinam
Jungere si velit, et varias inducere plumas
Undique collatis membris, ut turpiter atrum
Desinat in piscem mulier formosa superne.

De Arte Poetica.

The sculptures, which adorn them, are remarkable and valuable, as they hand down to us many of the incidents of the wars, which they were intended to commemorate; or circumstances in the life of the emperor, whose memory they were proposed to honor. The arch of Titus bears even now the full-sized representation of the seven-branched candlestick and other trophies of the Jewish war. It also gives the apotheosis of the emperor, upborne to heaven on an eagle's wings.

And the whole surface presented an elaborate profusion of sculptured embellishments. The soffits of the arches were richly coffered, the pannels were filled with continuous scrolls, the friezes, with processions, the spandrils to the central arch were enriched with figures of Fame trumpeting the glories of the conqueror, and the very keystones themselves were emblematically carved with winged Victories.

The sculptures, which crown the attic must have been most profuse and sumptuous, consisting of the conqueror drawn in his triumphal chariot, attended by Victories and his family on horseback, flanked by trophies and spoils, forming together a numerous retinue of attendants. These probably were most frequently of bronze, possibly gilt.

But it appears, that they were also of marble, for Pliny (l. 36, c. 5) mentions the triumphal arch erected by Augustus to Octavius, surmounted by a chariot with four horses, on which the figures of Apollo and Diana were seated, all carved by Lysias out of one block of marble, and highly praised for its excellence and great artistic merit. In fact a triumphal arch without these full groups of figures would have been considered deficient in its chief purpose and decoration. The arch of Nero with its pendent festoon shows how these monuments were decorated on festive occasions.

It is remarkable, that Vitruvius never alludes to triumphal arches. We may thence infer, that few existed at his time, and these were not considered a special class of edifices, and had not the peculiar characteristics, particularly of the Composite order, by which they were subsequently distinguished.

Consult also Bergier, "*Histoire des Grand Chemins de l'Empire Romain*," 4to. Paris, 1628 ; Piranesi, "*Sopra gli Archi sparsi in Italia*;" Pauvinius (O.), "*Amplissimi Ornatissimi Triumphi*," 4to. Antw.

TRIUMPHAL ARCHES.

<i>In Rome.</i>	<i>In Italy.</i>
Arcus Claudii Drusi.	Ancona.
„ Constantini.	Aosta.
„ Dolabellæ et Silani.	Benevento.
„ Domitiani.	Rimini.
„ Fabrianus et Allobrox in Sacra Viâ.	Susa.
„ Gallieni (Lapideus).	Verona (2).
„ Gordiani.	<i>In the Provinces.</i>
„ Gratiani, Valentiniani et Theodosii.	Pola in Istria.
„ Jani Quadrifrontis.	Athens.
„ Marci Aurelii et Lucii Veri (in Corso).	Antiocheia.
„ Neronis in Capitolino Monte.	Palmyra.
„ Octavii.	Antinoë in Egypt.
„ De' Pantani.	Africa (various).
„ S. Laurentii.	<i>In France.</i>
„ S. Sebastiani aut Porta Capena.	Arles.
„ Septimii Severi.	Autun.
„ Septimii in Foro Boario.	Carpentras.
„ Tiberii.	Cavaillon.
„ Titi.	S. Chamas (Pons).
	Orange (C. Marii).
	Postumi.
	S. Remy.
	Rheims.

Nº 54



VOTIVE ARCH OF POSTVMVS
ROME(?)

Nº 55



VOTIVE ARCH OF CLAVDIVS

No. LIV.

VOTIVE ARCH OF POSTUMUS.

THIS bronze medal $1\frac{1}{8}$ in diameter (M. 8) is in the British Museum. It bears on the obverse the head of Postumus, with the inscription—

IMP · C · M · CASS · LAT · POSTVMVS ·
P · P · AVG

Cassius Marcus Latianus Postumus was an officer of the army in Gaul, and was proclaimed emperor there; being one of the Thirty Tyrants, who claimed to succeed to the empire after the death of Gallienus. This coin was doubtless struck in Gaul, as it is frequently found in France, and there are a great many in the French Cabinet.

On the reverse is a votive arch of a single opening, of rather barbaric design, quite consistent with the epoch 260-266. The central archway has a pilaster up to the impost, and an archivolt round the head of the opening. A small pilaster rests on the impost on each side, being of the height between the impost and entablature. Two full-sized columns of the Corinthian order are at the extremities of the façade on each side, and are surmounted by a large entablature conventionally represented by the mass, being divided into a double sunk panel with the word FELICITAS

in the centre, and the letters AVG (AVGusti) in the exergue. The entablature considerably overhangs the columns at each end, and is surmounted in the centre by a trophy of a cuirass suspended on the trunk of a tree, flanked by two seated captives, their arms seemingly tied behind their back—

“ Summo tristis captivus in arcu.”—*Juv. Sat. x. 136.*

Beyond these captives is another trophy at each end. As there is no chariot on this arch, nor image of the imperator, it may be considered as a votive memorial of an ovation rather than that of a triumph.

No. LV.

VOTIVE ARCH OF CLAUDIUS.

THIS bronze medallion is in the French collection 1½ inch in diameter (M. 11): it has on the obverse the head of the emperor with the epigraph—

TI · CLAVDIVS · CÆSAR · AVG · P · M · TR · P ·
IMP

On the reverse is the arch with the inscription—

NERO · CLAVDIVS · DRVSVS · GERMAN ·
IMP · S · C

The latter names being those of Claudius, before he was elevated to the empire by the Prætorian guards,

upon the death of Caligula; the former showing his assumption of the names of Cæsar and Augustus after his accession. In this he was followed by his successors, and by this means the name of Cæsar, peculiar hitherto to the Julian family, became a title of dignity, and was given to the presumptive heirs of the empire; whereas that of Augustus was a mark of sovereign power. (Suet. in Claud.) In some varieties of the type the letters P · P are added. The Medal of the Prætorian Camp subsequently given (No. LXXXVIII.) belongs also to this emperor.

The monument on the reverse represents an archway in the centre. There are four Ionic columns raised on a lofty stylobate with three equal-sized intercolumnar spaces, the lateral ones being plain without any perforation or niche, with an enriched string somewhat higher up than the level of impost of the central archway, which has subordinate pilasters at its angles, an impost, and archivolt. The columns are represented as having behind them broad pilasters or piers. The volutes of the capital are very large and there is a necking beneath them. The entablature and attic are very conventionally figured, the former by a very narrow band, the latter with a disproportionate loftiness. There is represented a pediment over the central intercolumniation, and the attic projects forward over the two central columns, so as to form a square mass to receive the pediment. The attic profiles over the external or angular columns, representing pedestals over which are lofty trophies.

Within the pediment some object is represented, whose form it is difficult to define precisely. In each of the triangular or spandril parts above the pediment

is an ornament: over the side intercolumniations, a vase on one side occupies the whole height of the attic panel, and on the other side there is a corresponding shield. Within the panels of the pedestals over the external columns there are two pateras one above the other.

The trophies are extravagantly proportioned and displayed, without cuirasses but consisting of shields, swords and other arms. The principal feature is the emperor on horseback in full size, and occupying three-fourths of the width of the arch and seen in profile, "*gardant passant*" to use an heraldic expression. The group is in vigorous action, the horse rearing on his hind legs and throwing out his fore ones. The emperor has his cuirass, his head is without a helmet, and he holds in his upraised right hand a spear or sceptre of dignity his mantle floating in the wind.

The absence of a chariot seems to indicate, that this arch was not intended to mark a triumph, but only an ovation, perhaps the one on account of the victory of his general Aulus Plautus on his return from Britain A.R. 800.

The design is without any artistic merit, and the details little correspond with this period of Roman art, A.D. 41-54, which may be considered as a part of the most flourishing epoch of architecture, rather on the rise than on the decline.

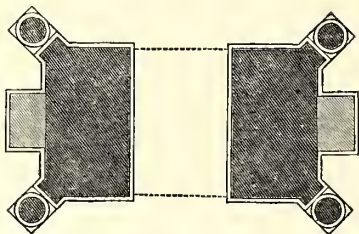
This representation of the side of the equestrian figure is for the purpose of giving it more importance, than it would possess if seen in front, and also to fill up adequately the vacant space. This peculiar licence of representation was quoted to justify the unusual position of the equestrian statue of the Duke of Wellington on the Piccadilly arch.

Canina considers this coin to represent the triumphal arch on the line of the aqueduct near the Porta Appia, called by him the Arch of Drusus, and restored (Plate CLXX. "Architettura Antica Romana"), but with considerable licence, as he departs materially from the proportions and features indicated upon the medal.

Consult the article by F. Hobler, Esq., on the arch "de Britannis" of Claudius and the Barberini inscription, in the *Gentleman's Magazine* of January, 1859.

No. LVI.

THE ARCH OF NERO.



THIS bronze medal $1\frac{5}{16}$ inch in diameter (M. 10) is in the British Museum. It has on the obverse the head of Nero with the inscription—

**NERO · CLAVDIVS · CAESAR · AVG · GER ·
P · M · TR · P · IMP · P · P ·**

On the reverse is no other epigraph, and merely the sigles S · C on each side of a triumphal arch seen in perspective, two of its sides being exposed to view. This arch has a single aperture flanked with dwarf pilasters, the capitals of which form the impost, from whence springs the archivolt of the archway, having a central keystone, that runs up into the cornice, and the spandrils are filled in with winged Victories. These keystones were in general highly enriched and usually had on the face a Victory in full relief, in allusion to the figure, which used to be placed over a triumphal

Nº 56



TRIVMPHAL ARCH OF NERO ROME

Ench.

Nº 57



TRIVMPHAL ARCH OF DOMITIAN ROME

arch, and which, when the conqueror was passing under it, was made by mechanical contrivance to descend and place a crown upon his head.

The main order of the edifice is Corinthian, raised on a lofty stylobate, equalling one-third of the height of the column. The entablature is meagre in effect being in height only one-fifth of the column, and consisting merely of a frieze and cornice, the frieze not running over the central archway but the cornice only. The stylobate has panels with sculptures, as have also the pilasters on each side the archway. There is a column placed diagonally at each angle of the edifice; one column and pilaster to the right, but to the left there is shown only the column at the angle. A colossal statue of Nero occupies the whole intercolumniation on the return front of the archway. He was fond of having gigantic statues, as witness the golden one, probably brass gilt, put up in the Forum. He is represented with a shield, devoid of all drapery, and standing on a small pedestal, like one of the athletes in the Olympic games, whom he affected to imitate. Possibly this arch may have been erected to commemorate his return as victor from those sacred contests. Over the entablature above each angular column is a statue in vigorous action. Above the cornice rises a lofty attic equalling in height the stylobate under the columns, the front being filled with a bas-relief, the subject of which however cannot be deciphered.

A full-sized quadriga with the emperor surmounts the attic, the outer horses being led by winged Victories, one of whom bears a cornucopia the other a palm-branch. There is a pendent wreath in the archway

hanging from the impost on each side. There are numerous varieties of this coin each one different from the other. In one there is no double column at the right angle. The horses of the quadriga are supposed by some to be the actual ones now of S. Marco at Venice, originally transferred from Rome to Byzantium, and thence to the city of the Lagunes.

Eckhel (vol. vi. p. 177) refers to the Annals of Tacitus, xv. 74; where it is stated, that statues of Victory and an arch were decreed to Nero for the victories of Corbulo in Armenia; and that the senate decreed, that a trophy should be put up in Rome and an arch to the emperor in the middle of the Capitoline Mount, for the victories over the Parthians. Annals, vi. 18. Canina ("Storia dell' Arte," c. iv. p. 275) considers this medal to be commemorative of the latter triumphal arch.

The whole forms a very effective group, skilfully combined, being a pleasing example of one of the simplest compositions of a triumphal arch.

See Spartian (in v. 19) as to Detrianus who removed the colossal statue of Nero.

No. LVII.

ARCH OF DOMITIAN, ROME.

THIS large brass $1\frac{5}{16}$ inch in diameter (M. 10) is in the French cabinet and may be supposed to date A.D. 85. It bears on the obverse the head of the emperor surrounded by the words—

IMP · CAES · DOMITIAN · AVG · GERM ·
COS · XI

On the reverse is a triumphal arch with the S · C in colossal characters on either side of it.

To appearance the medal represents a square arch with the four faces equal in size, of like decoration; but there is so much conventionalism in these medallion configurations, that one might be tempted to consider that the two façades of the arch are meant and not a side and a front, as is really the case. The columns are of the Doric order coupled at the angles; raised on pedestals or a stylobate, which profile under each column. A conventional arrangement represents the entablature and attic as one feature, and equaling half the height of the column and pedestal together. At the angle of this attic or entablature is a broad plane face, above the coupled columns, in the front of which is a standing figure, and a panel with sculptures in the centre over the archway between the figures.

Two chariots back to back, each drawn by four

elephants, surmount the attic ; and in each is a statue of the emperor, one of them holding a wreath. These double chariots are remarkable, and might give rise to a conflicting doubt, whether the representation be meant to record a positive fact, or merely to fill up the space, if we had not the testimony of Martial of the identity of the two cars, as in the 65th epigram of his 8th book he refers to this very monument :—

“Hic lauro redimita comas, et candida cultu
Roma salutavit voce manuque Ducem.
Grande loci meritum testantur et altera dona ;
Stat sacer edomitis gentibus arcus ovans.
Hic gemini currus numerant elephanta frequentem ;
Sufficit immensis aureus ipse jugis.
Hæc est digna tuis, Germanice, porta triumphis :
Hos aditus urbem Martis habere decet.”

Pliny (lib. viii. c. 2) states that Pompey the great was the first to have his triumphal chariot drawn by elephants in reference to his Eastern conquests, and his example was afterwards followed by successive conquerors.

The archways are flanked by pilasters, which are intersected by the mouldings of the podium. An archivolt springs from the capitals and forms the arch of the aperture. Above is a circular sunk panel encircled by an architrave moulding, and occupying the whole height from the extrados of the archway to the top of the larger columns. Each contains a bust of the emperor or of some other distinguished personage.

This arch was erected in celebration of the return of the emperor from the German war. Jani and arches, with quadrigæ and numerous other trophies

of victory, were erected in all the regions of Rome; and Canina considers, that the Janus Quadrifrons of the Forum Boarium may be one of these. Domitian was a great patron of architecture, and Martial in the 54th epigram of the 7th book pays the following brilliant compliment to his architect Rabirius :—

“Astra polumque tua cepisti mente, Rabiri :
Parrhasiam mira qui struis arte domum.
Phidiaco si digna Jovi dare templa parabit,
Has petat a nostro Pisa Tonante manus.”

He also alludes to Rabirius in the 71st epigram of the 10th book.

No. LVIII.

ARCH OF TRAJAN, ROME.

THIS large brass medal, $1\frac{5}{16}$ inch in diameter (M. 10) exists in the British Museum and French cabinet. It bears on the obverse the head of the emperor with this legend—

IMP · CAES · NERVAE · TRAIANO · AVG ·
GER · DAC · P · M · TR · P · COS · V · P · P

And on the reverse are the words—

S · P · Q · R · OPTIMO · PRINCIPI

with the sigles S · C on the exergue corresponding precisely with inscriptions on the medals of this emperor recording his column, No. LVII., his Forum, No. LXVI., and the Ulpian Basilica, No. LXVII. This latter inscription surrounds a triumphal arch, having one opening with a tetrastyle elevation. The central compartment consists of the archway, occupying the intercolumniation between two pilasters or columns of the Corinthian order five diameters apart. None of the medals of this type are sufficiently preserved to enable one to say, whether they are columns or pilasters; but they differ materially from those at the angles, which are evidently pilasters, from the ornament running up the centre and the angles fringed with a row of beads. The columns and

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TRIVMPHAL ARCH OF TRAIAN ROME

Nº 59



TRIVMPHAL ARCH OF AVGVSTVS

pilasters are raised upon a stylobate, which profiles under each column and pilaster; the entablature however is unbroken over the central columns and has above it a pediment with sculptures in the tympanum, representing in the centre a man erect, on one side a sitting figure and on the other some indistinct object. Over the pediment rises an attic the full height of the apex of the pediment with certain figures or letters in the spandrels formed by the inclined lines of the pediment. Another pedestal or upper attic, half the height of the lower one, surmounts the whole with the letters I · O · M (Iovi Optimo Maximo) in large characters. Upon it is a six-horsed chariot (sejugis), with the emperor flanked by two warriors on horseback, doubtless his relatives, according to the usage already alluded to. Above each side intercolumniation and over the entablature of the angular pilaster, rises an attic two-thirds the height of the central one without any second pedestal above it; and on it is a lofty trophy with another equestrian warrior outside, as it were accompanying the chariot in the triumphal procession, but of loftier proportions than the central group.

We must now proceed to notice some of the strange sculptures with which this arch is decorated; the more remarkable as they indicate a rudeness of art, quite in contrast with the taste and refinement, which distinguish the other monuments of this period.

The central archway is flanked by a double dwarf pilaster with a level lintel over, so that the aperture is in effect square-headed. This lintel forms an impost, from which springs the archivolt; the central panel being sculptured with some indefinable object. The

spandrils are filled in with winged Victories as usual. The lateral intercolumniation, $2\frac{1}{4}$ diameters in width, is divided in its height into four panels by three rows of pearls or beads, and each division contains an animal or other object, which it is impossible to discriminate as to their identity or intent. But the attic over on each side is a little more distinct. One shows a car drawn by two animals and the other a tripod with a vase on it and a hind or stag.

The proportion of the whole group is graceful, the general effect imposing and the multitude of figures on the summit and of sculptures on the face give a great richness of effect to the composition; but the barbarous style of the execution is most perplexing and disappointing, when we consider the period A.D. 100-117 during which Trajan reigned, and the eminent artists who illustrate this brilliant epoch of Roman art.

It is extremely difficult to assign the place where this monument was erected. Dion relates in the life of this emperor, that, while this prince was occupied in the subjugation of the most remote regions of Asia, the senate prepared in Rome a triumphal arch to honor his victories, adorned with trophies, besides many other similar ornaments and situate in his Forum. But he did not live to witness these honors, he died on his way home at Selinus in Cilicia afterwards called Trajanopolis from his name.

It is imagined that many of the sculptures now on the Arch of Constantine, and which are supposed to allude to Trajan, were taken from the archway in the Forum, and employed to decorate the Constantine monument. Canina ("Arch. Antica Romana," c. xii.

p. 485) suggests, that probably the arch of Constantine was the one prepared by the senate for Trajan and not the one in the Forum; and that its completion was suspended in consequence of the death of the emperor, and only had the finishing hand put to it in honor of Constantine.

But it hardly seems likely, that Hadrian, who incurred such an expense in the erection of the octastyle temple (No. VII.) to the deified emperor his predecessor and father by adoption, should neglect so important a testimony of the love of the senate and people as a triumphal arch, one of the most imposing memorials of the military successes of Trajan and the Roman arms.

At all events this medal could not be meant to commemorate the arch of Constantine with three openings (*fornices*) for it has only one.

There were erected to Trajan an arch at Ancona and one at Beneventum, still remaining in good preservation; but they do not correspond in design with the façade presented on this medal.

We may assume, therefore, that this may be intended to record the arch in the Forum; but it is difficult to assign it a proper place in that magnificent group of buildings, if we place at the entrance the edifice (hereafter given, No. LXVI.) bearing under it the words FORVM TRAIANVM, and which has to all intents the aspect of a propylon. But it is not impossible, that the triumphal arch may have been the principal entrance, and that the propylon of the medal may have formed on one or other side a lateral entrance to the Forum.

No. LIX.

ARCH OF AUGUSTUS.

THIS silver medal of the Vinician family is $\frac{1}{16}$ of an inch in diameter (M. 5) and exists in the British Museum. It bears on the obverse the head of Augustus, and has on the reverse a triumphal arch with the letters—

L · VINICIVS

on the exergue.

The whole representation of this arch is extremely conventional; it seems to present an elevation with three perforations, a central large one flanked by a smaller one on each side. The central mass has two Corinthian columns about $5\frac{1}{2}$ diameters apart, the bases resting on the level of the roadway without any pedestal or stylobate to raise them up. The archway is $3\frac{1}{2}$ diameters wide, and is flanked by Corinthian pilasters with a species of entablature over them; from which springs the archivolt, the extrados rising up to the level of the top of the column. A square panelled podium represents in one mass the entablature and attic bearing the inscription—

S · P · Q · R

IMP · CAE

On the top is a quadriga with the emperor.

On either side of the central mass just described, and slightly separated from it, is the elevation of the lateral archways. It consists of two dwarf Corinthian columns $3\frac{1}{2}$ diameters apart, surmounted by an entablature three-fifths as high as the columns, and crowned by a pediment; above which rises an attic, the summit being level with the top of large columns of the principal front. This apparently projected somewhat from the return line of the front, as the attic is surmounted on each side by a colossal figure in violent action, carrying a trophy, and shield, and some other object, neither of them very easily distinguishable.

The whole group is very cleverly composed and graceful in the general proportions.

There is nothing to indicate the precise town or spot, where this arch was erected. The street, called *Vicus Jugarius*, at Rome passed between the *Basilica Julia* and the *Area Saturni*, and led into the Forum by the triumphal arch, erected in honour of Augustus, after the famous battle of *Actium*. The medal may represent this archway, or one in the provinces to commemorate some benevolent act of the emperor.

Eckhel notices among the medals struck to Augustus on account of repairing the great high roads of the empire, inscribed *QVOD · VIAE · MVNITAE · SVNT* many of which have triumphal arches, one having a cippus and on the orb the words *VINICIVS · L · F · III · VIR*, or *Lucius VINICIVS · Lucii Filius TRIUM · VIR*, evidently the same individual, whose name is on the exergue of this medal. And very possibly, this may be one of the provincial arches intended to do honor to Augustus for these works of public

utility, more fully described in the medals LX—LXI. We have in the provinces several triumphal arches erected to Augustus, as that at Susa the ancient Segusia; and at Aosta the ancient Augusta in the north-west of Italy; and the one of Rimini, to which archway Rossini considers this medal to be the illustration and with great probability, as there are some striking coincidences. In like manner he restores the arch of Gallienus at Rome. (Rossini, “*Archi Trionfali*,” fol. Roma, 1836).



COMMEMORATIVE ARCHES ON VIADUCTS
Both



Nos. LX. & LXI.

COMMEMORATIVE ARCHES.

QUOD VIÆ MUNITÆ SUNT.

THIS and the following coin struck to commemorate two of the most important and useful works of Augustus are of silver $\frac{1}{16}$ inch in diameter (M. 4) and are in the French cabinet. On the obverse of both is the legend—

S · P · Q · R · CAESARI · AVGVSTO

being after he had assumed the title of Augustus decreed to him by the senate B.C. 29. And it is to be remarked, that it does not bear the dignity of Imperator, although he assumed supreme power after the battle of Actium. Others have the letters IMP.

On the reverse of one medal there is represented a quay or jetty with nine arches, as we know was the custom of the Romans to execute those marine constructions, instead of consisting of a solid mass as is the case now with the permanent piers of our harbours. In the centre of the field rises up a triumphal arch, doubtless of a single aperture, represented in perspective and on both sides showing an opening in the same manner as the arch of Domitian, already described (No. LII.). This was a conventional representation, not so much signifying a triumphal arch with two openings, nor intended to indicate that the arch was perforated by an arch on the sides, but to mark both

elevations of the fronts. Not that I desire absolutely to indicate the impossibility of an arch being pierced by two collateral carriage openings, for we have examples at the Porta Portuensis, Carmentalis and the Maggiore, which are so arranged with two. But in this instance it does not seem probable.

The prow of a vessel appears projecting from the outline outside each angular pilaster or column, at about two-thirds of the height from the base. There is a regular entablature, and the whole is surmounted by the emperor in a quadriga, drawn by four noble horses and being crowned by a winged Victory behind him, having large outstretched wings. The inscription round the coin is in these words—

QVOD · VIAE · MVNITAE · SVNT

FOR · THE · HIGHWAYS · REPAIRED

Suetonius (“Vita Augusti,” c. 30) mentions of Augustus, that in order to render the city (Rome) more accessible from every part, and having taken upon himself to make good the Flaminian way from Ariminum (Rimini), he distributed the others to men who had triumphed, in order that they might be paved out of the (*manubiali*) funds made up from the spoils taken from the enemy.

To this notice Dion (lib. liii. c. 22) adds other particulars, fixing the epoch to the year A.U.C. 727 (B.C. 26), and adding, “in that year, which we have mentioned, when Augustus saw how much the roads outside the city had been neglected and were difficult to traverse, he caused some to be repaired by certain of the senators at their own expense. But the Flaminian, as it was a military way, he himself undertook,

and that was forthwith restored, and on that account statues to Augustus were put up on arches, as well on the bridge of the Tiber, as on that at Ariminum (Rimini). The other ways were repaired in after times." We may therefore presume, that this arch may have been intended to represent that on the Mole of Rimini, for although there exists an attic on that commemorative arch, and not on our medal, yet it may conventionally have been omitted, in order to display more fully the emperor in his car. And the Signor B. Borghese (fol. Rimino, 1813), in his letter upon this subject, mentions, that part of a fine head of a horse was still preserved in the Palazzo Cima, supposed to come from the triumphal arch.

With respect to the prows of vessels, is it intended by the artist to mark more distinctly, that this arch was upon the mole of some seaport? or to commemorate some naval victory. In 725 occurred the battle of Actium in which Octavius triumphed over the son of Pompey. Possibly he may have returned to Rome through Ariminum, landing at that port; and these prows may have been intended to mark that event, in the same manner as we have medals to record the return of various emperors with the legend FEL · ADVENT or FORT · RED

No. LXI.

THE other medal with the like obverse has however a different reverse. It represents apparently a bridge or viaduct having at each end a triumphal arch,

surmounted by an equestrian statue of the emperor, loftier than the arch itself, and large military trophies erected on a pole, consisting of a cuirass and helmet, on the left a shield and on the right two weapons. Between the arches are the words—

QVOD · VIAE · MVN · SVNT

Where the word *munitæ*, existing on the other medal, is abbreviated to MVN.

Each arch consists of one opening with an impost and semicircular archivolt. An Ionic pilaster or column is at each angle and a regular entablature, but there is no attic.

It is to be remarked, that the passage from Dion, quoted in the description of the previous medal, mentions “that statues were placed on arches as well on the bridge of the Tiber as at Ariminum.” Now a little ambiguity occurs here; for it is not very clear whether the plural (*in arcubus*) refers to arches on the bridge over the Tiber, or to indicate one on the bridge and one at Ariminum. If the former, this medal may represent the two arches on the bridge supposed to be the Pons Milvius over the Tiber; but if the latter, we must look for some other position, to which this medal with its substratum of arches can appropriately refer. Canina (“Architettura Romana,” Pl. CLXXXIII. ; see also Rossini’s “Views,” § iii. p. 471, and p. 674, part 2) mentions the Ponte di Nona outside the Porta Maggiore, nine miles from Rome, on the road to Preneste (Palestrina) and to the city of the Gabii, and also the substructions of the Appian Way near Albano, which latter formed a very stupendous viaduct, and either of which from its importance and difficult height

may be thought well worthy to be adorned by a commemorative arch at either end, surmounted by the equestrian statue of the emperor.

Having thus indicated the origin of these works, and the occasions upon which the medals were struck, it is of less importance to fix precisely the spots, where each of these memorials were erected, for there are several varying medals, which record arches for the same purpose, and which works were probably attributed to Augustus by the flattery of those, who had superintended the reparation of the ways.

Eckhel quotes the following. On the obverse the head of Augustus with the legend—

S · P · Q · R · IMP · CAESARI

and—

S · P · Q · R · CAESARI · AVGVSTO

On the reverse—

QVOD · VIAE · MVNITAE · SVNT

A bridge or arched work, upon which arches stand, and upon them the emperor in a biga of elephants. A Victory standing behind him.

Golzius (in Aug. t. 46, f. 13) and Oiselius (t. cviii. f. 10) give an arch with three openings placed upon a bridge, viaduct or mole, with the same legend—

QVOD · VIAE · MVN · SVNT

which is however considered spurious by some.

Eckhel mentions a medal with the head of the emperor and the legend—

AVGVSTVS · TRibunitiæ POTestate VIII

On the reverse a cippus, on which is inscribed—

S · P · Q · R · IMPeratori CAEsari QVOD · Viæ ·
Munitæ Sunt EX · EA · Pecunia Quam IS · AD ·
Aerarium DETulit.

On the orb—

LUCIUS VINICIUS · LUCII FILIUS III · VIR

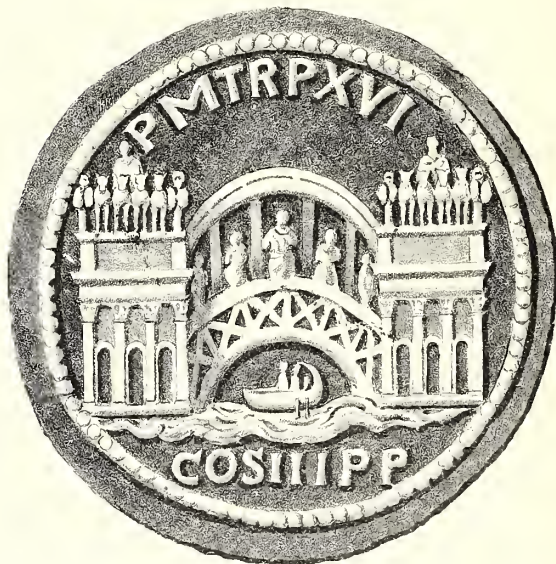
importing, that the Roman senate and people struck this in honor of the Emperor Cæsar, because the ways had been repaired out of the money, which he had taken from the treasury. Lucius Vinicius son of Lucius Triumvir. This is evidently of the date A.U.C. 738, as also the following. An equestrian statue of the emperor upon a cippus, behind him the gate of the city with the same reverse.

I have not given either of these last-mentioned medals, as it appeared to me, that the two, which are here presented to the reader, are sufficient to establish the fact of these commemorative monuments, intended to record the attention paid by Augustus to these works, more useful than columns or other merely ornamental erections and more honourable as memorials of his active attention to the material wants of his empire. A bridge with a triumphal arch at each extremity, and of the Roman period, still exists at S. Chamas, provence Isere, between Aix and Arles.

Nº 62



WOODEN BRIDGES



Nº 63

Nos. LXII. & LXIII.

WOODEN BRIDGES.

THIS large brass medal $1\frac{3}{8}$ inch in diameter (M. 10) exists in the British Museum, and contains on the obverse the head of Trajan with this inscription—

IMP · CAES · NERVAE · TRAIANO · AVG ·
GER · DAC · P · M · TR · P · COS · V · P · P

the reverse containing the continuation or perhaps the commencement in these terms—

S · P · Q · R · OPTIMO · PRINCIPI · S · C

being precisely the same legend, as that previously described, and on other coins of this emperor.

This and the following medal are most valuable illustrations of the wooden bridges of the ancient Romans. There is a conventional indication of running water, upon which there appears to be a small boat attached to the bridge by a rope. To the right is a species of arched entrance to the bridge, surmounted by an entablature, and above there is a figure of a warrior with a spear between two trophies. On the opposite side of the bridge are indications of a like group at top. Steps seem to lead up to the archway, and probably there was a guard-room at either end to defend the approaches, as indicated by the blank space

next the right-hand entrance. The bridge itself consists of a one-spanned arch, with apparently three tiers of curved ribs and upright storey-posts securely framed together; the storey-posts of both sides of the bridge being seemingly intended to be indicated. The ends of the transverse beams of the roof, for it was evidently a vaulted covered bridge, are distinctly shown. To the left the under part of the bridge is in perspective, and exposes to view the transverse ribs to form the floor or gangway, and diagonal wind-braces, to tie in the whole framing securely together.

It is obvious, that wooden bridges were of frequent occurrence with the Romans, and doubtless there were many in the Campagna of Rome thrown across the Tiber, which above the city narrows to a moderate width, and might be spanned easily by a single arch. From a passage in Plutarch's life of Numa we are led to conclude, that there was only one wooden bridge in Rome, probably that which Horatius Cocles defended against the Hetruscans, whilst the Romans were cutting it away in order to prevent their entering the city by it. After mentioning the tradition, which he condemns as ridiculous, that the term *pontifex* for the high priest was derived from *pons* from their offering sacrifices upon the bridge, he states: "These priests too are said to have been commissioned to keep the bridges in repair, as one of the most indispensable parts of their holy office. For the Romans considered it as an execrable impiety to demolish the wooden bridge, which, we are told, was built without iron, and put together with pins of wood only by the direction of some oracle. The stone bridge was built many ages after, when Æmilius was quæstor. Some, however,

inform us that the wooden bridge was not constructed in the time of Numa, having the last hand put to it by Ancus Marcius, who was grandson of Numa by his daughter.”—(Langhorne’s Translation.) Pliny (l. xxxvi. c. 15), as we have already remarked, in the description of the altar of Proserpine at Cyzicus, notices a building at Cyzicum, called *βουλευτήριον*, built of wood, and the timbers of which were put together without iron fastenings, so that the beams appear without joinings (*sine suturis*), “which,” he adds, “is also scrupulously observed in the Pons Sublicius, when it was restored after having been defended by Horatius Cocles.” Hence we may conclude, that a kind of superstitious veneration was connected with that class of construction, in the same manner as with the Jews in the Temple of Jerusalem, as related in the 7th verse of the 6th chapter of 1st Kings, where it is recorded, that “the house (of the Lord), when it was in building, was built of stone, made ready before it was brought thither; so that there was neither hammer, nor ax, nor any tool of iron heard in the house while it was in building.”

It is not impossible, that this reverse may be intended to represent the Pons Sublicius, so called because it rested on posts and beams, and which united the Mons Janiculus to the Mons Aventinus at Rome.

No. LXIII.

OUR next illustration of wooden bridges is derived from a bronze medallion in the French Cabinet, $1\frac{3}{4}$ inch in diameter (M. 14), with the inscription on the obverse of

SEVERVS · PIVS · AVG

round the head of the emperor. On the reverse is the continuation of the inscription—

P · M · TR · P · XIV · COS · III · P · P

half above and half below the bridge. It consists of a single arch, having at each end a tetrastyle façade of stone or marble, the three intercolumniations of each being filled in with circular-headed apertures. The columns or pilasters are of the Corinthian order, surmounted by a regular entablature and a lofty attic, above each of which is a quadriga with a figure, flanked on either side by a trophy. The base of the whole composition consists of a representation of flowing water to indicate the river, and in the centre is a barque with two or three figures in it and a lofty carved prow. The arch or parapet of the bridge is framed with a lower and upper rib or plate in six divisions with cross-framing. There are five figures of various sizes : up above which rise four storey posts or pillars supporting what appears to be a roof. Or possibly it may be intended to represent the other side or parapet of the bridge ; but the absence of the cross-trees or framing seems to preclude this opinion.

The earliest complete description, that we have of a wooden bridge, is that in the "Commentaries" of Cæsar (lib. vi. c. 17), who threw one over the Rhine. In that case it consisted of piles driven into the river and beams to form the roadway, over which the army had to pass. An able illustration of this was made by Palladio, and is also given in Rondelet's "Art de Bâtir," and by Canina in his "Architettura Romana." The next example is that of Trajan's bridge over the Danube, the piers of which were in stone and the superstructure of wood, with arches, and which was considered by Dion Cassius the finest of all the works of that emperor. There were twenty solid stone piers each one 120 feet high above the foundations and 60 feet wide. They were 170 feet apart. His successor Hadrian fearing, that this bridge might equally serve the purpose of the enemy, and afford the Barbarians the facility of invading the Roman territory, had the upper part destroyed, so that the piers alone remained at the time of Dion. A valuable illustration of this stupendous work exists on the Trajan Column, and may therefore be considered as an authentic record of its construction. This is shown on the 74th plate of Bartoli's work already alluded to in the description of the medal showing the Trajan Column. The piers are marked with their courses of stone, that serve as abutments to the wood arches, and above is a framing. On these piers is a horizontal plate, which supports the transverse beams of the gangway. The open parapets on both sides are shown framed with cross-braces. As there were nineteen arches it must have been above a mile in length.

No. LXIV.

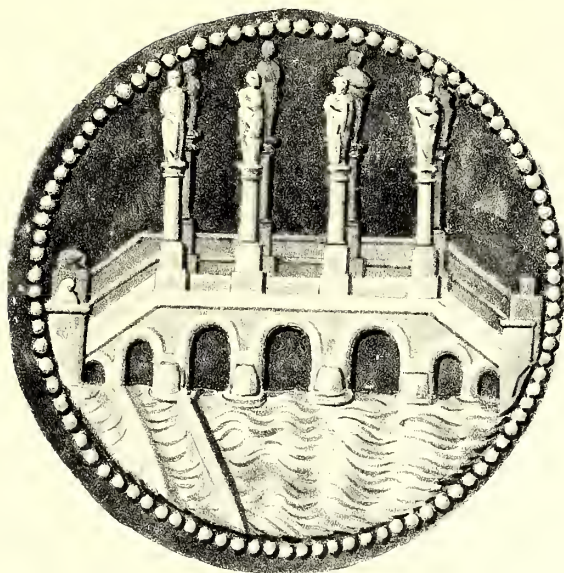
PONS ÆLIUS, ROMA.

THIS medallion $1\frac{1}{2}$ inch in diameter (M. 11) is in the French cabinet, and has on the obverse the head of the emperor with this epigraph—

HADRIANVS · AVG · COS · III · P · P

On the reverse is a representation of the Pons Ælius, which was erected in front of the mausoleum built on the right bank of the Tiber in the fourteenth region, as mentioned by Spartian “Fecit et sui nominis pontem et sepulcrum juxta Tiberim:”—and attested also by Dion. It consists of three central larger arches with cutwaters in front of the piers. On each side are two smaller arches, making seven in all. On the left side two remarkable channels are indicated, as though they were two collateral conduits, possibly for some land-streams or sewers, and they lead under the smaller arches. Over the four central piers are lofty pedestals surmounted by columns, apparently of the Doric order; on each of which is a statue. Between the pedestals is a parapet, which slopes down over the two smaller side arches, and abuts against large-sized piers at the foot of the bridge at each end. These objects are repeated on the other side of the bridge; the parapet, pedestals, columns, statues and piers appear in perspective, and produce a busy effect. The execution of this medal is very effective, particularly

Nº 64



AELIAN BRIDGE ROME

Nº 65



BRIDGE AT ANTIOCHEIA OVER THE MARE AND

the water; the wavy surface of which is extremely natural.

This bridge still exists under the name of the Ponte S. Angelo, and reflects the features of its antique predecessor. But instead of lofty columns upon pedestals surmounted by statues, statues from the chisel of Bernini are placed on pedestals, immediately over the four central arches of the bridge.

The three central arches remain the same, and the two smaller arches next the Castle of S. Angelo. But, on the other side, the quay or "place" at the foot of the bridge next the city has encroached on the bridge and blocked up one of those smaller arches.

Piranesi's "Illustrations."

No. LXV.

ANTIOCHEIA (ΠΡΟΣ ΜΑΙΑΝΔΡΩ) CARIÆ.

THIS medallion $1\frac{1}{2}$ inch in diameter (M. 11) is in the British Museum and is considered to represent the bridge of the city of Antioch on the Mæander in Caria. There are numerous varieties of this coin, each with some peculiar difference; but as this is the only one of this class, which mixes up a living subject with the architecture, I have selected it in preference to others.

It represents a bridge of six arches on high piers spanning the river, the waves of which are peculiarly

characteristic. Above the arches is a lofty parapet, divided into panels; and at one end is an armed horse-soldier riding over. At the further end of the bridge is a triumphal arch, richly decorated, with three openings, the central one being the highest. The arch consists apparently of an order, above which is an attic surmounted by a cornice: on the top is a gigantic crane or stork. There appear to be arched openings over the sideways, and pilasters or columns on each side the openings, both below and above. It will be observed, that the parapets on both sides of the bridgeway are shown; that they are level along the centre but falling at each end; indicating there a rise in the roadway. On the further parapet is a colossal recumbent statue of the river, holding a palm or olive branch in his right hand, and apparently a cornucopia in his left. The upper part of the figure is naked, the lower draped. The figure is not very distinct on any of the medals. It will be perceived, that in the spandril of the end arch to the right is a small niche.

The medallion is $1\frac{5}{12}$ inch in diameter and exists in the collection of the British Museum and of the French cabinet. Among the latter is one in the great case showing statues at the further end of the bridge.

The legend contains merely the name of the people—

ANTIOXEΩN

On the obverse is the helmeted head of a warrior of rude execution and the words—

ΑΥ · Κ · ΠΟ · ΓΑΑΑ · ΝΟ

or Emperor Cæsar Publius Gallienus, son of Valerian, which gives the date of A.D. 260.

This was not one of the cities of Asia Minor visited by the expedition of the Dilettanti Society under Chandler.

According to Hamilton ("Researches," vol. i. p. 829) and Fellowes ("Discoveries in Lycia," p. 27) the ruins do not appear to be of great importance. There are the remains of massive walls of the Acropolis, and an inner castle of a rude and barbarous style, without any traces of Hellenic character. But there is a stadium built in the same style and this seems to show the antiquity of both. There are many remains of arches, vaults, and substructions of buildings eastward of the Acropolis. (Smith, "Geogr. Dict.," p. 146.)

It is remarkable that Eckhel (vol. ii. p. 575) does not describe this medal, and merely refers to it as noticed by Vaillant (t. ii. p. 47).

There is a very striking coincidence between this medal and one of Valerian (M. 9) having on the reverse the inscription—

ΑΔΡ · ΜΟΨΕΑΤΩΝ · ΕΤ · ΓΚΤ

A bridge with water running below a similar arch, at the further end of the bridge a figure reclining with a cornucopia; between the arches of the bridge are written the letters ΔΩΡΕΑ and beneath ΠΥΡΑΜΟΣ the name of the river.

No. LXVI.

FORUM TRAJANI, ROMA.

THIS large bronze medal $1\frac{5}{16}$ inch in diameter (M. 10) is in the French cabinet. On the obverse is the head of Trajan with this inscription—

**IMP · CAES · NERVAE · TRAIANO · AVG · GER ·
DAC · P · M · TRIB · P · COS · VI · P · P**

And on the reverse is the legend apparently in continuation of the preceding—

S · P · Q · R · OPTIMO · PRINCIPI

both which are identical with the inscription on the medal of Trajan's Temple (No. VII.). And the words—

FORVM · TRAIANI · S · C

are on the exergue.

The building here represented may be presumed to figure the entrance, or propylon of the Forum affording the approach to it. It forms an hexastyle façade raised on two steps; the columns are of the Corinthian order, with a lofty attic at top surmounted by groups of figures.

The two central columns are grouped together, their entablature and attic forming a continuous line; but the entablature profiles round over the other five

N° 66



TRAJANS · FORVM · ROME



N° 67

columns. In the centre is an arched opening with a circular panel over, containing the bust of some illustrious personage, probably the emperor. In each of the side intercolumniations there is a podium about a quarter of the height of the columns, upon which stands a niche with a full-sized statue flanked by smaller columns, and surmounted by a pediment. Above each niche and under the architrave of the larger order is a circular panel and bust, as in the central intercolumniation. Over the entablature rises a lofty attic, equalling the entablature in height: beyond the outer columns is a width of plain wall equalling half the width of the intercolumniation. Upon the attic is a group of the emperor in his car drawn by six horses; the outer ones being led by warriors carrying palm-branches: then comes on each side a trophy of sheaves, cuirass, helmet and shield, piled on a stem, and beyond them a warrior carrying a trophy on a spear or pole. On some coins however this outer figure on each side is a Victory. The whole forms a rich and masterly group, worthy the renown of its reputed architect Apollodorus.

Besides the various sculptures figured on this frontispiece, it may be presumed, that it was enriched with numerous others on the frieze and other parts. When the arch of Constantine was erected, tradition represents it, and with every appearance of reason, to have been embellished chiefly with the sculptures taken from this building.

This is one of four illustrations, which has been handed down to us of the monuments that composed the group of the Trajan Forum, which in magnificence, extent and the variety of its monuments, was second

only to the Roman Forum. The Temple of Trajan (No. VII.) has been already given, as has also the Cochlid Column of Trajan (No. LI.). The present one is the entrance to the grand court. Our next illustration is that of the famous Ulpian Basilica.

No. LXVII. 1847

BASILICA ULPIA, ROMA.

THIS large-sized bronze medal exists in the French Cabinet and British Museum, $1\frac{3}{8}$ inch in diameter (M. 10), and also in gold $\frac{3}{4}$ inch in diameter in the French Cabinet, beautifully and distinctly preserved. On the obverse it corresponds precisely with the previous one of the entrance to the Forum Trajanum, and that of the Temple to Hadrian; and the inscription on the reverse coincides exactly, except in the exergue, where there are the words—

BASILICA · VLPPIA

under a magnificent building, representing the façade of the Basilica, two storeys in height, respectively of the Corinthian and Ionic orders.

The principal features consist apparently of three tetrastyle porticos of the Corinthian order, the centre

one being wider than the lateral ones. At the extreme ends is a column or pilaster, over which however the entablature does not profile. The entablature is made half as high as the column, and is represented merely as a lump or mass, without the indication of any division into mouldings. Over the centre tetrastyle division is a quadriga with the emperor, and an attendant on each side leading the outer horses. Over each of the lateral porticos is a biga, beyond which, towards the angle, is a standard.

The angle of the upper storey is ornamented with a species of standard, beyond which is another one with a flowing banner at top. These possibly may be the sculptures alluded to by Aulus Gellius (xiii. c. 23) in the following words: “*In fastigiis Fori Trajani simulacra sunt sita circum undique inaurata equorum atque signorum militarium, subscriptumque est ex manubiis.*”

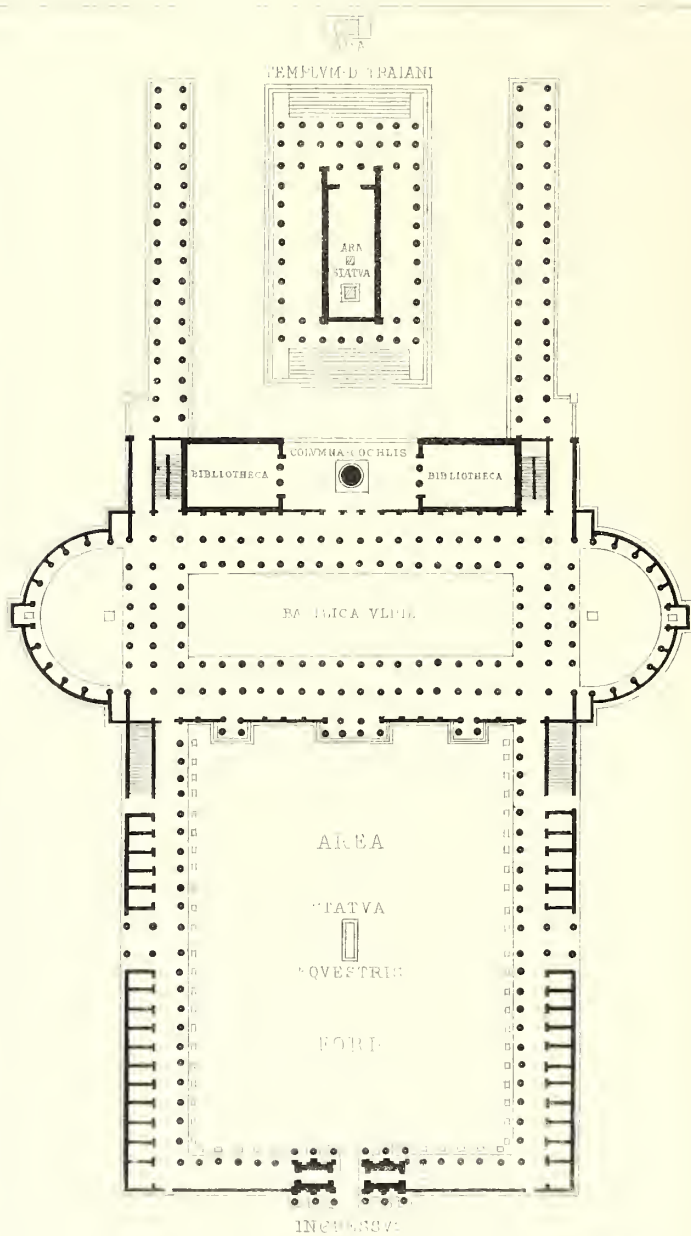
The contrast of the quadriga over the central and of the biga over the lateral porticos is very remarkable, for the three porticos all appear to be tetrastyle; but it will be observed, that the columns of the side porticos seem coupled. The later researches of the Commendatore Canina seem to prove, that these side entrances were distyle or of two columns only, and possibly the inner indications may represent the pilasters, which formed the openings into the basilica.

A minute examination of various medals, and particularly of the gold one in the French Cabinet, was productive of a very important discovery, indisputably obvious with a powerful glass, namely, of a series of Ionic pilasters or columns in the upper order with a cornice over them. This could not be distinguished at

a casual glance, the dots representing the capitals being so much mixed with the heads of the figures, as almost to seem a part of the sculptures. The ridge is surmounted by a triple-pointed ornament, seemingly of metal. This arrangement of two external orders of columns has escaped the usually discriminating eye of Canina, who has consequently only given the lower order, representing a flat wall above (see Plate).

As the temple, the column, and the portal of the Forum have been separately examined, we will now consider the whole Forum, in order to understand the relation, which all these edifices bore to one another, and to comprehend the importance and magnificence of this superb group of buildings, which forms one of the grand illustrations of the reign of this noble-minded emperor. A plan of the Forum is added, founded upon the actual remains, the representations on the medals, the descriptions of authors, and upon the plans of my fellow-traveller Monsieur Huyot and my friend Canina, as also upon the fragments of the ancient marble plan of Rome in the Museum of the Capitol: but in some respects varying from the restorations of the latter authors.

The Forum was designed and executed according to Dion by Apollodorus of Damascus the architect, and covered an immense area between the Capitol and Quirinal Hills; it being necessary to remove a considerable portion of the Quirinal, which stretched out toward the Capitol, in order to render it level. This operation was so important, that, according to the inscription upon the pedestal of the Cochlid Column, it was thought worthy to be recorded, that such a prodigious mass of earth, which rose to so



FORVM-BASILICA VIPIA COLUMNA COCHLIS BIBLIOTHECAE
ET DIVI HADRIANI TEMPLVM-RESCVRA. J. DONALDSON.

great a height, had been levelled and carried away in order to realize the vast project of the Forum.

The entrance faced the south towards the Roman Forum and presented the façade of the preceding medal erected of marble, enriched with sculptures and of the most harmonious proportions. This led into the Forum proper, a noble quadrangular area, surrounded on three of its sides by porticos and shops under the colonnades. On its fourth side was the Basilica, which immediately faced the entrance. Thus the spectator, after passing the entrance-gateway, was struck with the magnificent spectacle before him. In the centre of this fore court was an equestrian statue of the emperor, of which the following anecdote is recorded by Ammianus Marcellinus (lib. xvi. c. 17). When Constantius visited the Forum, he was so much impressed by the beauty, dignity and magnificence of the equestrian statue of Hadrian, that he said, he should like such a horse to be executed for himself; upon which Ormisdas the Persian, who accompanied him observed, alluding to the Forum in the centre of which it stood, that he must first erect for it as magnificent a stable: "*At prius stabulum tale condas.*"

Various writers state, that a great number of statues of the illustrious men of Rome surrounded the court in front of the columns, as in the Forum of Pompeii.

With regard to the Basilica, excavations have fortunately brought to light a considerable portion of the area which it occupied: and fragments of columns, steps, pavement and other decorative parts bear witness to the sumptuousness of its embellishments. The three porticos of the Basilica shown on the plan, coincide with remarkable accuracy with the repre-

sentation on the medal. "Taylor and Cressy's Architectural Antiquities of Rome" (vol. 2, p. 37, Pl. CIV.); where however the lateral porticos are restored as tetrastyle according to the prevalent opinion.

The fore court was paved with marble slabs six inches thick, bedded on large slabs of travertine stone about seven feet by four feet. The area of the Basilica itself was five feet above that of the Forum, and the width between the walls was 174 feet, being divided into five aisles by four rows of granite columns feet 3 : 8·2 in diameter, the nave being feet 83 : 3·5 wide between the columns. This we know from Pausanias was covered with bronze from the passage in his "Elis" (c. xii.) where he says : "Of all the remarkable works which Trajan erected, the Agora (Forum) at Rome is worthy to be seen, especially for the roof built of bronze." And again alluding doubtless to the same edifice, he says, in his "Phocis" (c. v.) : "At Rome is the Agora (Forum), remarkable for its extent and magnificence, and which is covered with a bronze roof." The pavement of the Basilica was laid out in squared slabs, an inch and a half thick, of coloured and white marble, 5 feet 10 inches long. The total length of the area of this noble hall between the columns probably extended to 290 feet by the width of 83 : 3·5 !!

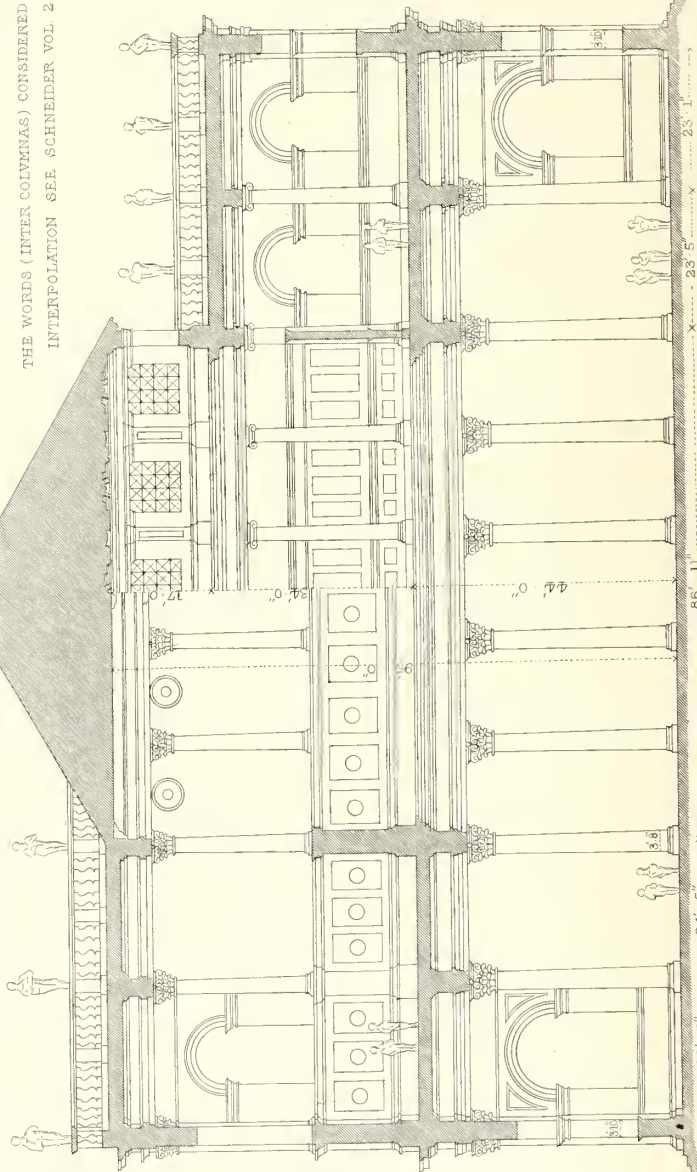
The restoration of the section of a Basilica, such as that of the Ulpian, is a very litigated question arising from the obscurity of the text of Vitruvius (lib. v. c. 1), which is in the following words according to Schneider (8vo. Lips. 1807) : "*Basilicarum loca adjuncta foris quam calidissimis partibus oportet constitui, ut per hiemem sine molestia tempestatum se*

THE BASILICA VLPPIA OF THE FORVM TRAIANI RESTORED FROM THE REMAINS AND ACCORDING TO THE TEXT OF VITRUVIUS

AS INTERPRETED BY

HITTORFF. PLIVTEVM INTER SVPERIORES (ET INFERIORES) COLVMNAS DONALDSON. PLIVTEVM INTER SVPERIORES COLVMNAS

THE WORDS (INTER COLVMNAS) CONSIDERED AS AN INTERFOLIATION SEE SCHNEIDER VOL. 2 P. 314.



COLVMNÆ BASILICARVM IVM ALTE QVAM PORTICVS LATÆ FVERINT PACIENDÆ VIDENTVR. PORTICVS QVAM MEDIUM SPATIVM EST EX TERTIÃ FINIATVR. COLVMNÆ SVPERIORES MINORES QVAM INFERIORES VTI SVPERA SCRIPTVM EST CONSTITVANTVR PLIVTEVM QVOD FVERIT INTER SVPERIORES (ET INFERIORES) COLVMNAS, ITEM QVARTÃ PARTE MINVS QVAM SVPERIORES COLVMNÆ FVERINT OPORTERE FIERI VIDEVR. VTI SVPERA BASILICÆ CONTIGVATIONEM AMEVLANTES AB NEGOCIATIONIBVS NE CONSPICIANTVR. VITRUVIVS L. V, c. 1. *Id facit p. 257.*

conferre in eas negotiatores possint; earumque latitudines ne minus quam ex tertia, ne plus quam ex dimidia longitudinis (parte) constituentur, nisi loci natura impedierit, et aliter coegerit symmetriam commutari. Sin autem locus erit amplior in longitudine, Chalcidica in extremis partibus constituentur, uti sunt in Julia Aquiliana. Columnæ basilicarum tam altæ quam porticus latæ fuerint, faciendæ videntur: porticus, quam medium spatium est, ex tertia finiatur. Columnæ superiores minores quam inferiores, uti supra scriptum est, constituentur. Pluteum, quod fuerit inter superiores columnas, item quarta parte minus quam superiores columnæ fuerint, oportere fieri videtur; uti supra basilicæ contignationem ambulantes ab negotiatoribus ne conspiciantur. Epistylia, zophori, coronæ, ex symmetriis columnarum, uti in tertio libro diximus, explicantur."

It is not without hesitation, that one can presume to restore the remainder of the buildings belonging to the Forum; or to decide, whether there was any opening from the basilica to the area of the Cochlid Column; but most probably there was. This column stood in the centre of a very small atrium or court surrounded by columns, traces of which still remain in the solid blocks of travestine now in place, and showing their number and position. A fragment of the lower part of the shaft of a granite column 5 feet $4\frac{1}{2}$ inches in diameter is shown by Taylor and Cressy, as lying near this spot. It probably belonged to the Temple of Trajan himself.

The area of the Cochlid Column had the basilica on one of its sides and the two buildings, forming, it is supposed, the Ulpian Library, on two others; and the

area of the temple of the deified emperor may be presumed to have been opposite to the basilica.

The fragments of the marble plan of Rome, preserved on the staircase of the Capitoline Museum, afford the authority for parts of the basilica, as two especially have inscribed the letters *BASILICA · ULPIA* of the same size, and connected with porticos of like dimensions. Attached to one of these, is a square building, supposed to represent one of the libraries. By the side of this there is the indication of a staircase, probably one of those, which led to the upper colonnades over the side aisles of the basilica.

A hemicyclar end of the basilica, also shown on one of the fragments with the name *LIBERTATIS*, corresponds in position with the chalcidicum or tribunal, mentioned by Vitruvius as forming part of a basilica, and found in the basilica of the Forum of Pompeii; but there square in plan.

The temple and its court formed the northern portion of the entire group, and the disposition is fully shown upon the medal already illustrated (No. VII.), the cella being octastyle raised on a flight of steps with an altar in front, and flanked by a distyle portico or colonnade on each side. This arrangement is followed upon the plan, which differs from that of Huyot or Canina, as the bronze medal would seem to indicate, that the principal part of the temple did not face the basilica to the south, but rather to the north. Nor does it appear improbable, that the main façade should face the city, rather than the Forum, and that its court should serve as one of the accesses to the basilica and main area of the Forum.



VILLA · PVBLICA · CAMPVS · MARTIVS · ROME



BASILICA · AEMILIA · FORVM · ROMANVM

No. LXVIII.

VILLA PUBLICA, ROME.

THIS silver denarius $\frac{1}{16}$ of an inch in diameter (M. 5) is in the British Museum collection. It has on the obverse a veiled female head surrounded by the epigraph—

P · FONTEIVS · CAPITO · III · VIR ·
CONCORDIA

which proves, that the coin is of the Gens Fonteia, a plebeian family of whom we have both silver and copper pieces. On the reverse is a representation of the Villa Publica surmounted by the words—

T · DIDI · VIL · PVB

And the letters **IMP** on the exergue meaning—

Titus DIDIus IMPerator VILLa PVblica.

The Villa Publica was one of the most important buildings at Rome, and may be presumed to correspond in its arrangements somewhat with the Forum, except that instead of its being a place for shops and traffic, and the transaction of private affairs, the Villa Publica was for the purpose of general assemblies of the people, for the reception and entertainment of foreign ambassadors, where they experienced the hospitality of the Romans. Livius (l. xxxiii. c. xxv.):

“Macedones deducti extra urbem in Villam Publicam, ibique iis locus et laetitia præbita.” There also a review or census of the people took place, each one appearing before the censor. And we may note that on this spot the monstrous slaughters of Sylla occurred according to Valerius Maximus (l. ix. c. 2): “Quatuor legiones contrariæ partis fidem suam sequuntur in Villa Publica, quæ in Campo Martio erat, Sylla obtruncari iussit.” It was situate therefore in the Campus Martius. (Pauvinius, “Civ. Rom.” p. 276.)

The building on this medal has two orders of columns of the Doric order, the lower range surmounted by arches, which spring immediately from the caps of the columns, above which is a lofty parapet divided into panels: an arrangement similar to that supposed by some to be described by Vitruvius for the interior of the Basilica (lib. v. c. i.), “Columnæ superiores minores quam inferiores (quarta parte) uti supra scriptum est, constituentur. Pluteum, quod fuerit inter superiores columnas, item quarta parte minus quam superiores columnæ fuerint, oportere fieri videtur; uti supra basilicæ contignationem ambulantes ab negotiatoribus ne conspiciantur.” In this passage the space between the columns would be, according to the supposition above referred to, a pluteum, and the diminished height of the upper columns corresponds nearly with the Vitruvian rule.

There are five arcades below and five intercolumnar spaces above; but the latter are much narrower than the former. The upper columns have a level entablature over them, above which rises the roof divided into large square slabs with inclined lines of coverjoint

tiles. It appears probable, therefore, that this may represent a species of large covered building, like a basilica, for the public assemblies. It stood most likely in the centre of an ample area or court surrounded by colonnades and various other buildings, adapted for the public uses, for which the *Villa Publica* was peculiarly appropriated in connection with the *Campus Martius*, of which it may be presumed to have formed a part. (Varro, xxxiii. 9; *de Re Rustica*, l. iii. c. ii.).

No. LXIX.

BASILICA (ÆMILIA) PAULI ÆMILII.

THIS silver family coin $\frac{1}{16}$ of an inch in diameter (M. 5) has on the obverse a veiled female head without any legend, but which is supposed to be that of *Vesta*; probably, suggests *Eckhel* (vol. v. p. 127), because the fire, which destroyed the original basilica, had extended to the temple of that goddess.

The reverse presents us with a perspective view of the basilica with the following inscription—

AIMILIA · S · C · REF · M · LEPIDVS

The building represents the *Basilica Pauli* or *Basilica Æmilia*, as it was indifferently called, and which stood in the middle of the *Roman Forum*. *Plutarch* in his

life of Cæsar states, that he presented the consul Paulus with fifteen hundred talents, which he employed in building the celebrated basilica near the Forum in the place, where that of Fulvius had stood. L. Æmilius Lepidus was consul in 704; but he did not live to see it completed; it was dedicated by his son Paulus, who had been consul with his father in 720 (B.C.). *AUC* Cicero (ad Atticum, l. iv. ep. 16) praises it in these terms: "Nihil gratius illo monumento, nihil gloriosius." See also Dio (l. xlix. c. 42). Pliny (l. xxxvi. c. 15) calls it admirable for its Phrygian marble columns, probably a species of calcareous alabaster. It was afterwards burned in a conflagration, which extended to the Temple of Vesta; and was rebuilt by the friends of the Pauli, assisted by the generous munificence of Augustus. Tacitus (Ann. iii. c. 72) records, that, during the reign of Tiberius, Lepidus applied to the senate to allow him with his own money to repair and adorn the Basilica of Paulus, the monument of the Æmilian family. The period, at which this coin was struck, has been the subject of much controversy; but Eckhel inclines to that of Augustus, and adduces in confirmation the archaism AIMILIA.

The basilica is represented, as consisting of two series of arches one above the other; the lower range being of the Doric, the upper of the Corinthian order. We here see two sides: the lower columns are surmounted by a regular entablature, in front of which over the columns are suspended full-sized round shields, whose diameter equals the height of the entablature. The upper colonnade slightly exceeds in height half that of the lower one.

The roof seems almost as if it were hipped ; but this is hardly probable, and the lines doubtless are intended to represent a pediment at the end. The slabs of the roof and the antefixæ are conventionally represented : and in fact the whole of the architecture is rudely rendered, but the leading features are distinct and clear. One front has only two columns ; on the flank are three intercolumniations with the columns of the other side seen through, both above and below. Here then we have a part for the whole. Possibly the artist may have intended to give the colonnade, which probably inclosed the space in the centre of which the Basilica stood.

Statius (l. c.) calls the basilica the Regia Pauli, and Cicero in his letters to Atticus (iv. 16) mentions two basilicæ of the name, one of which according to him was built and the other restored by Paulus. (Smith's "Dict. of Antiquities," and "Dict. of Biog." vol. ii. p. 766 ; Le Beau, B. L., t. xxiv. p. 205 ; Lucius Faunus, c. 14, l. 2.)

The practice of suspending shields from the entablature of temples was very ancient. The Parthenon had beyond controversy the Persian shields attached to the architrave. See Plenrose's "Investigation of the Principles of Athenian Architecture," &c.

Pausanias mentions those on the face of the Temple of Jupiter Olympius at Elis ; and we know that shields were affixed in front of the Rostra in the Roman Forum. When the Samnites were conquered under the dictator Lucius Papirius, their shields chiselled in gold and silver were carried to Rome and placed in the Forum. (Livy.)

Nos. LXX. & LXXI.

EDIFICES AT NICÆA.

As these two subjects relate to the same city, they are here united under one head; the former is in the British Museum, the latter in the French Cabinet. They are both in brass and $1\frac{3}{16}$ inch in diameter (M. 8): each being struck under one emperor, referring to the same individual, and having the like epigraphs, it will be unnecessary to repeat these details. They both have on the obverse the head of the emperor with this inscription—

ΤΙ · ΚΛΑΥΔΙΟΣ · ΣΕΒΑΣΤΟΣ · ΓΕΡΜΑΝΙΚΟΣ

Tiberius CLAUDIVS · AVGVSTVS · GERMANICVS

On the obverse the words are—

Γ · ΚΑΔΙΟΣ · ΡΟΥΦΟΣ · ΑΝΘΥΠΑΤΟΣ

Gaius · CADIVS · RVFVS · PRAESES

On the frieze of the former medal and on the exergue of the other—

ΝΕΙΚΑΙΕΩΝ

NICAEORVM

Both represent a two-storeyed columnar building of the Doric order of four columns. In No. LXX. three steps lead up to the building. In the inter-



BUILDINGS AT NICAEA



columniations are suspended some curious objects hitherto unexplained and which also occur on some Greek vases. The upper range has the entablature over the central intercolumniation omitted, and an archivolt is thrown over with a semicircular arch, which rises up into the tympanum of the pediment. There are acroteria at the angles and on the apex.

The lower one No. LXXI. is similar in its features up to the top of the upper columns, which have over them a horizontal entablature. A high-pitched arched pediment surmounts the central intercolumniation; large horns or acroteria are over the angular columns. These buildings were doubtless attached to the agora; but it would be useless to speculate upon their precise destination though evidently they were of a commercial character.

Nicæa was a town of Bithynia, situate upon the Lake Ascanius according to Strabo (l. xii.), by whom the title of "*primaria Bithyniæ urbs*" is given to it. It was square in plan, and was sixteen stadia or two miles in circuit at his time, and surrounded by a very barren plain. Antigonus, son of Philip, had founded it, and given it the name of Antigoneia. Lysimachus subsequently called it Nicæa after his wife, the daughter of Antipater. It is situate about twenty-five miles from Brusa.

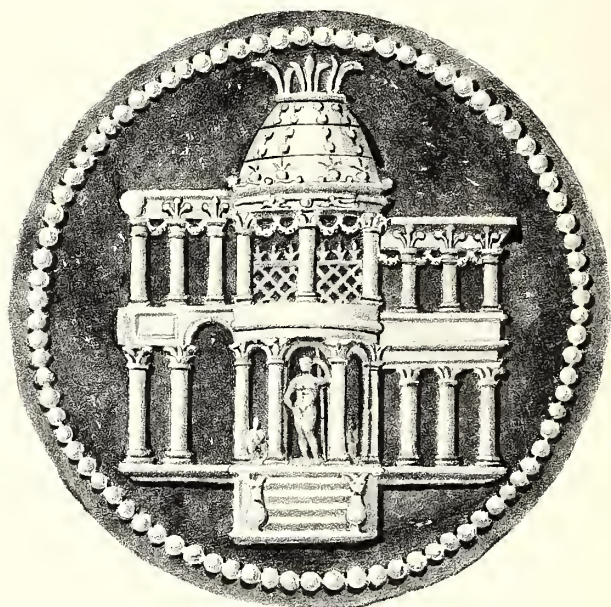
Colonel Leake in his "*Asia Minor*" (p. 10) notices the modern Turkish town Isnik, built upon a portion only of the ancient Nicæa, from the ruins of which it seems almost entirely to have been constructed. The walls of the dilapidated mosques and baths are full of the fragments of Greek temples and churches. My fellow-traveller Monsieur Huyot, with whom I

journeyed in the lower parts of Asia Minor, and who had visited Isnik, mentioned it as a place well worthy a serious study, containing many curious and perfect constructions of the middle ages. It was within its walls, that the famous Nicene Council of the Christian Church was held A.D. 325.

There is hardly any town of antiquity out of Rome, which offers so many medals illustrating various edifices. Texier in his "*Asie Mineure*" gives a description of this place and some illustrations, but he omits all mention of its medals. Nor does Eckhel notice these Basilica Medals, if they may be so called. See medal No. LXXXVII. for the representation of the city walls of Nicæa.

Nº 72

NERO CLAVD CAESAR AVG GERM PM TR P IMP P P



MACELLVM AVGVSTI ROMA

No. LXXII.

MACELLUM AUGUSTI, ROMA.

THIS subject, which exists on medals of large and middle brass, $1\frac{1}{2}$ inch (M. 11) and $1\frac{3}{16}$ inch in diameter (M. 9), has on the obverse the head of Nero with the inscription—

NERO · CLAVD · CÆSAR · AVG · GER · P · M.
TR · P · IMP · P · P

On the reverse of several varieties of this medal are the words

MAC · AVG · S · C

or “Macellum Augusti Senatûs Consulto.”

The macellum was a meat-market, here represented with a central circular building surmounted by a dome and flanked by lateral porticos; the whole having in the height two orders apparently Corinthian. The central circular building presents in its lower order four attached columns, with three intercolumniations, the middle being considerably wider than the others; and an arch, the whole height of the column, is within each lateral intercolumniation. A flight of steps of the width of the centre intercolumniation, and flanked by two pedestals, leads up to a middle archway, in which is a lofty undraped colossal figure on a low pedestal, resting on a spear in his left hand.

The upper order consists of three columns, one being in the centre, forming an open colonnade of two intercolumniations filled in with an open parapet one-

third the height of the opening, and two festoons hanging from capital to capital. There is a very lofty entablature equalling two-thirds the height of the column, and a dome enriched with three rows of palm-leaves surmounted by a very remarkable apex of large proportions, as though there were a large central opening as in the Parthenon at Rome and metal parapet round the aperture.

The lateral portion on the right side of the medal has two intercolumniations, and the entablature of those next the centre building is interrupted by a small arch, which however is omitted in some medals. The order above is only as high as three-fourths of the lower order, and has a double festoon from capital to capital.

The porticos on the left side of the medal have three intercolumniations and are not so high as those on the other side. The upper order has a podium under the columns, which does not exist on the other side, and only a single festoon from capital to capital of the upper columns. There is the appearance of some ornament on the frieze over the columns of this upper order. The lateral porticos have only two steps instead of the flight, which leads to the centre of the central building.

Eckhel (vol. vi. p. 273, Nero) remarks on this medal the following passage of Plutarch (Quæst. Rom.): "The Romans call Macella or Macellas the place where meat is sold." But Pliny (lib. xix. p. 162-3) states that "olera" were sold in the Macellum, and distinguishes between the Carnarium and Macellum. Varro also has the Macellum as a herb-market. Dion calls it a victuals-market (forum obsoniorum). All these terms are reconciled by the following passage of

Varro : " All, that related to food, being united in one place, a building was erected called the Macellum." Xiphilinus from Dion (l. lxi. §. 18) has the following words : " Then Nero dedicated the food-market, which is called Macellum." Suetonius also (in Tiber. c. 34) notices the " provisions of the Macellum."

A careful study of the various examples of this type leads to the conclusion, that the colonnades on each side the central building indicate porticos of a forum or court inclosing the circular building, erected in the middle of the open space for the purpose of receiving the statue of the emperor.

Facciolati quotes a passage from Varro (apud " Non." c. 6, n. 2) : " Et pater divum trisulcum fulmen igni fervido actutum mittat in tholum Macelli." A critic, imagining that no slaughter-house (Macellum) could have a dome, suggests a correction in the reading, by substituting *tholum Marcelli*, the temple of Marcellus. Our coin however, which gives the elevation of a Macellum Augusti with a dome, shows, that the suggested correction would have been a corruption of the text, and proves how valuable such an authority may be to indicate the original reading of a disputed passage. The Macellum Livianum and others also were in Rome.

Muratori (" Thes. Ins. Antiq." c. 469) gives the following inscription connected with a macellum :—

**L · ABVLIVS · DEXTER · MACELLVM ·
PORTICVM · CHALCIDICVM · CVM · SVIS ·
ORNAMENTIS · LOCO · ET · PECVNIA · SVA.**

Showing the macellum in connection with decorative edifices like those on the medal.

No. LXXIII.

NYMPHÆUM OF ALEXANDER SEVERUS, ROME.

THIS medal exists in various sizes. The French Cabinet has a medallion $1\frac{1}{2}$ inch in diameter. The British Museum a middle brass $1\frac{1}{16}$ in diameter (M. 7). On the obverse is the head of the emperor with the legend—

IMP · CAES · M · AVR · SEV · ALEXANDER · AVG
 IMPerator · CAESar · Marcus · AVRelius · SEVerus · ALEXANDER ·
 AVGustus

On the reverse the inscription is—

P · M · TR · P · V · COS · II · P · P · S · C
 Pontifex · Maximus · TRibunitiæ · Potestate · Quinque · CONsul · II ·
 Pater · Patriæ · Senatus · Consulto

Eckhel (vol. vii. p. 272) apparently alludes to this subject; he describes it as being on silver and brass coins and as an elegant edifice (*elatum*) adorned with statues and enclosed by a portico. He says: “The common opinion of antiquaries is, that this substruction exhibits the thermæ, Alexander having led the water to them, and both being called Alexandrinæ; on which buildings Lampridius enlarges (cap. v.). This emperor also built the Alexandrine Basilica 100 feet broad and 1,000 feet long, so that the whole was hung upon columns, and some suppose, that this

Nº 73



NYPHAEVM · OF · ALEXANDER · ROME

Nº 74



THERMAE OF ALEXANDER · ROME

building is represented by this medal; but Lampridius adds, that death prevented Severus Alexander from completing it." All this is however vain conjecture.

The medal seems to present us with an edifice, the lower part of which appears to be a basin for water, with an object rising up in the centre; the conventional form of the wave on the plinth of the building leads to this supposition. The lower storey in the centre is occupied by five apertures or niches, two being of larger size and square-headed, the three others alternately circular-headed. To the right and left are peculiar wings, two storeys in height with circular-headed apertures and with inclined roofs, surmounted by two figures on each side.

The central mass rises up, having three circular-headed niches or recesses, divided by columns; in the centre one, which is the highest, are two figures; probably of the emperor and empress; and in those on either side a large trophy. There are sculptures in the panels over these arches and an entablature above. The return flank of the building appears on either side. In the centre above the entablature is a quadriga and flanked apparently by trophies recalling the features of a triumphal arch.

Mere description cannot convey an adequate idea of this medal, which can only be appreciated by an examination of the object itself. But these few indications give the notion of a "*castellum Aquæ*," and the trophies in the side niches suggest an appropriate destination of the edifice..

This however has been so ingeniously investigated by the intelligent chief of the French Cabinet in the "*Revue Numismatique*" for 1842, p. 332, that I

cannot do better than adopt at once the masterly description given by Mons. Le Normand in that disquisition, which sets the matter at rest, and satisfactorily indicates the building, which this medal commemorates :—

“ Among the monuments of ancient Rome, that have hitherto only received erroneous denominations, we must include the now almost shapeless ruins, which are perceived at the forking of the two streets of the Porta Maggiore and the Santa Bibiana, at a short distance from the Arch of Gallienus; and which, from the middle ages until now, have been called “ The Trophies of Marius.” If the real name of this monument has hitherto remained a mystery, it is not the case with its destination now perfectly understood.

“ It was a ‘ chateau d’eau,’ or rather a magnificent fountain, fed by a branch of the ‘ Aqua Julia.’ Some levels taken by Piranesi, who has published a memoir on this subject, entitled ‘ Castello dell’ Acqua Giulia,’ demonstrate in fact, that the ‘ Aqua Claudia’ was too high, and the ‘ Aqua Martia’ too low for the situation of the fountain; and that the ‘ Aqua Julia’ was the only one, which could furnish its supply. In 1822 some excavations made under the direction of M. Garnaud, the pensioner of the French Academy at Rome, confirmed the opinion of Piranesi; from these an exact idea could be formed of the arrangement and of the magnificence of this monument; which, differing little from what is exhibited in the present day at the fountain of Trevi and the ‘ Acqua Paolina,’ poured forth its water through five large openings, three on the front and one on each side. Nibby, who records these details, emphatically

observes, that ‘it would have been impossible to select a better situation than this, which occupied the platform of the *Esquiline* in the most elevated portion of Rome, on the left bank of the river in front of the Esquiline Gate, in one of the most frequented parts of the city, and exactly at the intersection of the Prenestina and Labicana Ways; the former corresponding to the present street of Santa Bibiana, and the second to that of the Porta Maggiore.’ (‘Roma nell’ Anno 1838,’ Parte Antica, t. i. p. 359.).

“In 1535 the ruins of this fountain were still decorated with two trophies in white marble, which Sextus Quintus caused to be removed to the top of the stairs of the Capitol. A popular opinion caused these trophies to be regarded as those of Marius, or rather as those, which Julius Cæsar had put up in memory of the victory of Marius over the Cimbri and the Teutons, to replace the trophies, which Marius had himself erected, and which were destroyed by Sylla. In the twelfth century, the spot where these trophies existed was indicated under the names of ‘Cimbrum,’ or ‘ad Cimbrum.’ The unknown author of the ‘*Mirabilia Urbis Romæ*,’ published by Montfaucon (‘*Diar. Ital.*’ p. 295), an author, whom the learned Benedictine considered to have lived in the thirteenth century, expresses himself thus on the monument in question: ‘In Esquilino monte fuit templum Marii, quod nunc vocatur Cimbrum, quod vicit Cimbros.’ It is probable according to this passage, that the popular name of the monument was Cimbrum, and that this name, which was doubtless only a corruption of a word more ancient (*Cymbarium*) having accidentally awakened the remembrance of the Cimbri,

some of the learned of that day were desirous of attaching to this remembrance the trophies, with which the monument was decorated; thence arose the denomination of 'Templum Marii,' employed by the operatives of the middle ages. At an era, when the impressions of antiquity were fresh in the midst of a complete ignorance, the name of 'Templum Marii' is not more extraordinary than a hundred other denominations accumulated in the *Mirabilia*, and among which is most prominent 'the arrival of Phidias and Praxiteles, celebrated magicians, at Rome under the reign of Tiberius.'

"However this may be, all the modern antiquarians have agreed in rejecting the attribution of the trophies of the Capitol to either Marius or Julius Cæsar; but up to the present time there has existed a great divergence of opinions, as to the age of these sculptures and of the monument which they decorated.

"Cittadini, according to a fragment of an inscription found in the neighbourhood on which is read IMP · DOM · AVG, attributed them to the Domitian era. Niebuhr affirms from Bellori, that the style and the nature of the representation have a decided identity with the monuments of the reign of Trajan. Canina in support of this opinion points out the analogy, which exists between the armour of which these trophies are composed, and that of the Dacians on the Trajan Column, and hence concludes, that the monument had been erected in memory of the victories of Trajan over the Dacians. Nibby is not at all of this opinion; the character of the construction in brick-work of this monument appears to him to indicate the reign of Septimius Severus: he perceives a similar

aspect in the ruins of the aqueduct, which conveyed the waters to the fountain. The stiffness of the outline, the affected style of execution, and the abuse of the drill, which he remarks in the trophies, appear to him so many signs of the epoch, to which the mass of the monument belongs; he thinks that the trophies have been elevated for the victories which authorized Septimius Severus to take the surname of Parthicus and Adiabenicus. We are going to give the proof, that the opinion of Nibby is that, which is the least removed from the truth.

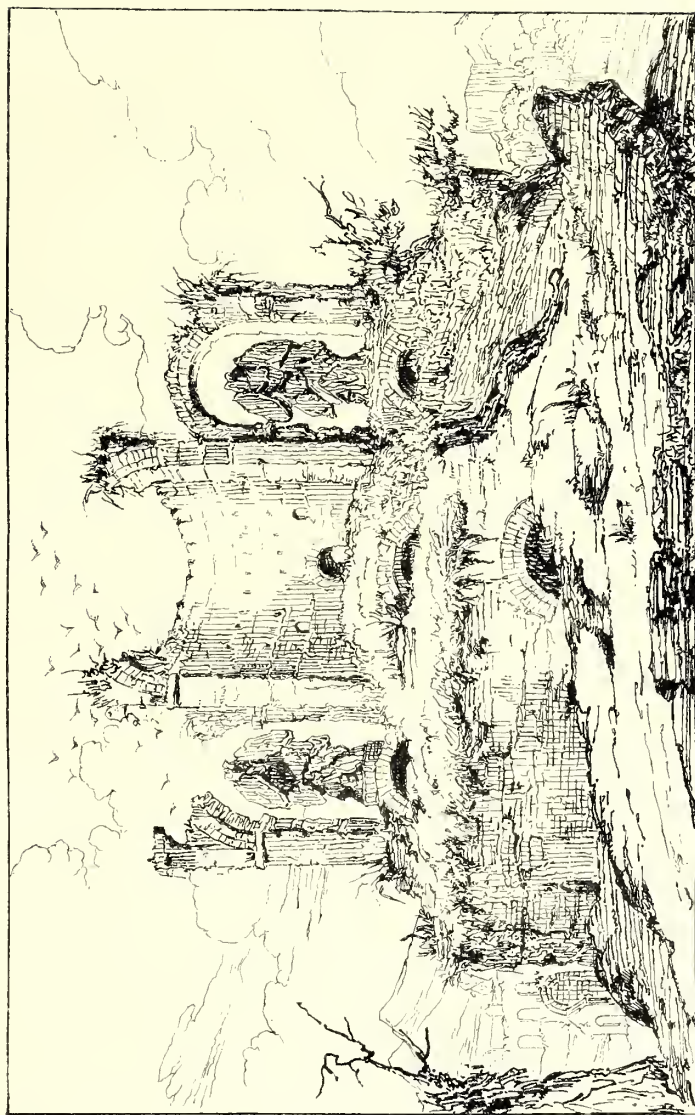
“There has long been known, and by sufficiently numerous examples, a large and middle bronze medal of Alexander Severus, which offers on the reverse a monument of great magnificence but the details of which, confused and almost imperceptible, have up to the present day eluded the most practised scrutiny. The mention on three coins of the TR · P · V and COS I · I answers to the year of Rome 979, after Jesus Christ 226. It was agreed previously to Eckhel to acknowledge in this monument the façade or an important detail of the baths, which Alexander Severus had caused to be constructed in the nineteenth region of Rome, at a little distance from the Pantheon of Agrippa. Eckhel, in his turn, would have preferred seeing on these medals, the basilica built by Alexander Severus, if Lampridius, who mentions this basilica (xxvi.), had not added, that Alexander had not been able to finish it. The truth is, that the monument figured on the medals of S. Alexander resembles neither baths nor a basilica.

“A fine medallion, of the same prince and the same date, for a long period well known as existing in the

Cabinet of France, but until the present time little noticed and ill described, appears to me to remove all doubts.

“The existence of the two trophies on the medals of Alexander Severus had excited my attention. Also I could not avoid remarking a certain analogy of arrangement in the monument represented on these medals, with the remains of the construction anciently known by the name of ‘Cimbrum:’ but there was wanting a witness more exact to clear away my doubts; wherefore I had recourse to the ancient views of the monuments of Rome. This research was not fruitless and in the precious collection of Du Perac I met with a view of ‘The Trophies of Marius,’ which permits no further hesitation on the subject. This view, of which I give a reduced copy, shows us the famous trophies of the Capitol in the niches, which they occupied before the time of Quintus Sextus, who had them removed to the Capitol. If a comparison be made of the general arrangement of the monument in the view of Du Perac, with the medals of Alexander Severus, a perfect identity is perceived, and one definitively classes the fountain they represent among the constructions of Alexander Severus. And at the same time we must render a just homage to the sagacity of Nibby, since fifteen years only elapsed between the death of Septimius Severus, under which the Roman antiquary placed the construction of the monument, and the fifth year of Alexander Severus, at which epoch the medals reproduced the beautiful fountain, which the young emperor had just added to the magnificence of Rome. Lampridius (xxv.) says in general terms, that Alexander Severus was not contented with

NYMPHAEVM ALEXANDRI SEV VILGO TROPHIES OF MARIVS.



restoring the monuments elevated by the ancient emperors, but that he constructed a great many fresh ones: ‘Opera veterum principum instauravit, ipse nova multa instituit.’

“We might content ourselves with classing the fountain of the Esquiline Mount among these creations indicated by Lampridius; but if the precise testimony of historians be wanting, that of the Regionaries appears to furnish a positive indication. In the fifth region of Rome, called the Esquiline, there existed a monument named by Sextus Rufus, and ‘The notice of the Empire,’ NYMPHAEVM · ALEXANDRI · and by Publius Victor NYMPHAEVM · D · ALEXANDRI ·

“In order to admit that this name might be appropriate to our fountain, let us open the dictionary of Forcellini, and there we read the explanation of the word Nymphæum: ‘Fons manu extractus e lapide cum salientibus unde aqua effluit, ad ornatum urbis precipuè factus, a NYMPHA pro AQVA.’ This definition is supported by the authority of Du Cange, who has examined the question in his ‘Constantinopolis Christiana’ (lib. i. 26). As in general the antiquaries are inclined to attribute this name of Nymphæum to grottos or other spots of repose, into which waters were introduced, it is well to recollect that from the authorities, accumulated by Du Cange, it results, that the name of Nymphæum, starting from the third century at least of the Christian era, has served to designate public fountains, elsewhere termed in the Greek language ὑδρῆϊα, and *salientes* in Latin. Among the passages cited by Du Cange, one of the most striking is that of the acts of St. Sebastian, because

it offers the employment of the word *Nymphæum* in its most generic sense: ‘*Circa insulas, circa vicos, circa nymphæa, quoque erant positi compulsores, qui neque emendi copiam darent, aut hauriendi aquam ipsam facultatem tribuerent, nisi qui idolis delibuisent.*’

“‘They had placed police agents in the streets, in the crossways, near the fountains, in order to interdict the purchase of anything whatever, or to draw the water by those, who had not sacrificed to the gods.’

“The *Nymphæum D. Alexandri* is mentioned by all the *Regionaries*, not as being near the *Amphitheatrum Castrense* as has been affirmed, I know not wherefore, by the authors of ‘*The Description of Rome*’ in German, but immediately after the *Macellum Livianum*. The *Macellum Livianum* was situate on the *Esquiline Mount*, in the vicinity of the *Basilica Liberiana*, now called *Santa Maria Maggiore*.

“The ‘*Ordo Romanus*,’ written by the canon *Benedict*, towards the year 1143, says expressly, that on Easter-day the Pope, after having quitted *Santa Maria Maggiore* and turning towards *St. John of Lateran*, went under the Arch of *Gallienus* in the spot called *Macellum Livianum*, and advanced towards the trophies of *Marius*, passing before the Temple of *Marius*, which is called ‘*Cimbrum*.’ *Nibby* concludes from this text, that the *Macellum Livianum* extended between the trophies of *Marius*, the Arch of *Gallienus* and the Church of *Saint Anthony*; he adds, that the Arch of *Gallienus* should be near the entrance of the ‘*Macellum*.’

“Among other indications furnished by the *Regionaries*, after the *Nymphæum D. Alexandri* are the

gardens of Mæcenas, which in fact were situated at a short distance outside the Esquiline Gate, at the foot of the Agger of Tullius Servius.

“After all these coinciding testimonies, I think it impossible, that there should be any hesitation about assigning henceforth to the ruins, known under the name of Trophies of Marius, or Chateau d’Eau of Julia, the title of ‘Nymphæum of Severus Alexander.’

“The ancient Roman writers describe these Nymphæa, of Marius, Alexander and Gordianus as still existing at Rome.”

See Burgess’s description of this monument, with a plan and elevation restored, in vol. i. p. 202 of his “Topography and Antiquities of Rome.” Also Canina, “Architettura Romana,” Plates.

No. LXXIV.

THERMÆ OF ALEXANDER SEVERUS, ROME.

THIS brass medallion, $1\frac{4}{10}$ inch in diameter (M. 10), is in the French Cabinet. It has on the obverse the heads of the emperor and empress-mother surrounded with an inscription, as follows—

**IMP · SEV · ALEXAND · AVG · IVLIA · MAM-
MAEA · AVG · MAT · AVG**

IMPerator · SEVerus · ALEXANDer · AVGustus · IVLIA · MAM-
MAEA · AVGusti · MATer · AVGusta

On the reverse is a building with the titles of the emperor—

PONTIF · MAX · TR · P · V · COS · II · P · P

It is impossible by a description to convey a conception of the features and proportion of the edifice, which appears to be divided into two distinct buildings placed one over the other, without any correspondence of parts or unity of design to combine the one with the other. The lower portion presents, as it were, a circular building flanked on each side by a semicircular wing about one-third as wide as the centre. The lowermost feature is a range of arches like an arcade, there being five in the central division. Above this arcade is apparently a Doric entablature with triglyphs and metopes alternately filled in with a disk. Then comes another range of arched apertures, divided in mid-height by a species of transom, with a pilaster between each aperture. On this there is a kind of cornice, and above it a sort of attic broken up with square panels. All these features continue round the three circular divisions. At this part the composition offers a totally distinct aspect. The circular lines cease, and the wings are not carried higher, having on them groups of large figures. The central mass presents a frontispiece of a tetrastyle arrangement with two sides running off in perspective.

The central intercolumniation is nearly 4 diameters wide, the side ones $1\frac{1}{2}$. In the middle is a circular-headed archway, rising as high almost as the columns, which are Corinthian, 9 diameters high with an entablature $1\frac{3}{4}$ high. In the central archway is a group of two figures male and female two-thirds as high as

the column, and a figure in a niche between each of the other columns in front and on the receding flanks, and on the top of the entablature is a platform with six large central figures, almost as tall as those below ; and on each side a smaller figure, a trophy or some such object.

Whether this be intended for a representation of some one of the numerous edifices erected or commenced during the reign of this emperor, as the Thermæ ; or perhaps some one of many, to which according to Herodian (lib. vi.) he gave the name of his mother, it appears impossible to decide ; for it departs so materially from all the canons of architecture, and has a conventionalism so peculiarly its own, that one is at fault even to suggest the precise class of monument, which this medallion is intended to commemorate.

Lampridius ("Vitâ Alex.") informs us, that "Alexander Severus built granaries in all parts of the city for the use of those, who had none of their own. He caused baths likewise to be erected in each quarter of the city. He built a great many fine houses for such of his friends and ministers, as had served him faithfully and lived without reproach. He embellished Rome with an incredible number of stately buildings, repaired most of the ancient structures, leaving upon them the names of their founders, and erected in the great square of Nerva statues in honor of most of the emperors his predecessors with inscriptions or columns of brass, containing succinct accounts of all their memorable actions."

My own impression is that the Thermæ of Alexander Severus are intended to be represented, as the arrange-

ment coincides somewhat with those of Antoninus Caracalla at Rome, having two storeys : the lower one with the constructions forms the front of the embankment of the central elevated area, and was occupied by the baths and washhouses of the lower orders or plebeians. The central upper building symbolizes the upper halls, thermæ, &c. for the higher classes.

Nº 75



STADIVM OF HERACLEIA · BITHYNIA

Nº 76



ROMAN CIRCVS

No. LXXV.

STADIUM AT HERACLEIA PONTICA.

THIS large bronze medal from the French Cabinet (Mionnet, vol. ii. p. 443, No. CLXXIV.; Fabretti, "Columna Trajani," p. 175) is $1\frac{7}{16}$ inch in diameter (M. 11). It has on the obverse the letters—

M · ANT · ΓΟΡΔΙΑΝΟC · ΑΤΤ

Marcus · ANToninus · GORDIANVS · IMPerator

And on the reverse the representation of a stadium or circus with the legend—

ΗΡΑΚΛΕΩΤΑΝ · ΜΑΤΡΟC · ΑΠΟΙΚΩΝ · ΠΟΛΙΩΝ
HERACLIOTARUM · MATRIS · COLONIARVM · CIVITATUM

It appears to represent the stadium of the Greeks, rather than the circus of the Romans; for there is no spina. The circular range of seats is shown, as though filled with spectators in two rows. On one side is a six-columned portico and temple, apparently *in antis*, surmounted by a pediment, and showing the flank with the courses of stone distinctly marked, and the tiles of the roof clearly defined. This temple was by no means an unusual feature in a Greek stadium. There are the traces of a platform for one above the upper range of seats of the stadium at Athens: and Pompey had a temple to Venus in his

stone theatre at Rome as we shall have occasion hereafter to notice.

The front of the stadium corresponds with the usual elevation of the circus, having a range of twelve arches, with a loftier and wider one at one end. A series of antefixæ run along the ridge of this façade. The field or arena of the stadium is occupied by two figures; the one is Hercules (Buonarotti, Fil., "Osservazioni istoriche sopra alcune Medaglie," p. 275) seated on a chair, and the other a standing figure *Ἰεργὸς Ἀγῶν νικαίεων*, the Agon or tutelary god of the gymnastic contests crowning himself, and bearing a palm-leaf in his left hand. The same figure occurs on a medal of Antonine (Jacobi, "Dictionnaire Mythol.," *sub voce*), and Pausanias mentions his statue, as being at Olympia. Hercules in his chair, which however is not very distinct from the condition of the medal, with his right hand presents to the Agon the calathus or basket, the prize of the agonía, the same as those, which appear on the Neokor medals of Perinthus. He is seated on his lion's skin, which hangs down from the chair, his left hand rests on one of the arms and his club is behind him.

Refer to Veil in "Delphi," i. p. 20; Pausanias, "Olymp. T.," l. v.

Heracleia was a maritime city in Maryandinis of Bythinia, a colony of Megara and Tanagra according to Justinus (G. xvi. c. iii.) built by the Bœotians by advice of an oracle. It was a powerful city and had its own kings, named by Eckhel (vol. ii. p. 420). The modern place which now occupies the site is called Herakie or Erekli.

No. LXXVI.

CIRCUS ROMANUS.

THIS bronze medal, which is in the British Museum collection, is $1\frac{3}{8}$ inch in diameter (M. 10). It bears on the obverse the head of the emperor with the legend—

**IMP · CAES · NERVAE · TRAIANO · AVG · GER ·
DAC · P · M · TRIB · P · COS · V · P · P**

And may be assumed to be of the date about A.D. 111.

It corresponds with Smyth (cxxxvii.). There are several varieties both as to size and treatment of this medal; and many of the same type were struck by different emperors, but this drawing may be supposed to be very correct, as it is the result of a comparison of numerous coins, without a minute inspection of which it would have been impossible to account for the several parts with sufficient precision. The reverse bears the representation of a Roman circus with the legend—

S · P · Q · R · OPTIMO · PRINCIPI

The Roman Senate and People to the best of Princes.

On the exergue are the letters S. C. “by decree of the senate.” The elevation of one of the sides of the circus offers thirteen arches, with a lofty one at the end like that of Heracleia: above the smaller arches is a lofty attic with square divisions, like two rows of

pilasters. On the left side of the medal is represented the end of the circus, with the oppidum or carceres flanked by towers, on the summits of which are quadrigæ, the lofty arch of the further one rising above the quadriga of the nearer tower. On the other side of the medal is the curved end of the circus, with the *porta triumphalis* in its centre, also surmounted by a quadriga, with the chariot and charioteer distinctly shown.

The further side of the circus has a four-columned portico with pediment and acroteria, which may be either a temple, like that of the medal of Heracleia, or the pulvinare or box of the emperor. And there is a lower range of continuous seats occupied by spectators, above which is an upper row of boxes, also filled by spectators and divided by pillars; both ranges continuing round the circular end up to the *porta triumphalis*. The spina occupies the centre of the field of the arena with the lofty obelisk in the centre; the metæ at the ends; there is an ediculum on one side of the obelisk and what seems to be an animal and man on the other side, but this object is very indistinct on all the medals. Other coins represent chariots running round the course or ring as the conterniate medals.

Various particulars connected with the Circus and its games may be found in Bianconi "Descrizione de' Circhi;" and Bulengerus "de Circo Romano et de Ludis Circensibus," and Smith's "Dictionary of Greek and Roman Antiquities;" also Burgess's "Description of the Circus and the Via Appia near Rome."

These medals seem to have furnished the old antiquarians with the authorities for the restorations, which

they give of the Roman Circus, and old engravings of which exist by J. Black and others.

The Romans were passionately fond of these games, so that successive emperors enlarged that from time to time of the Palatine valley, called the Circus Maximus, until it was capable of holding 260,000 spectators. In A.D. 36 the circus near Mount Aventine was laid in ashes and restored by Tiberius. There were at Rome the Circus Caracallæ, Circus Aureliani, Circus prope Portam Collinam, Circus Floræ, Circus Alexandri, Circus Neronis, Circus Intimus, et Circus Domitiæ. This medal seems to have been struck to commemorate some occasion of games given by Trajan, as an expression of gratitude from the people for the liberality of the emperor, in gratifying one of their leading wants "*panis et circenses*."

No. LXXVII.

THEATRE AT HADRIANOPOLIS THRACIÆ.

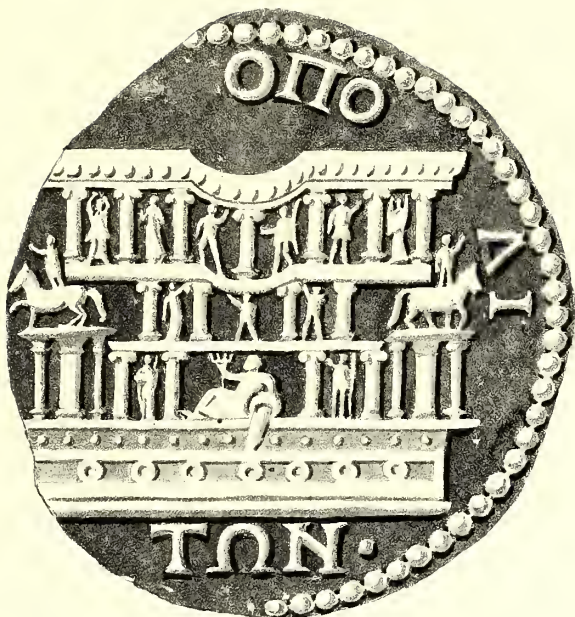
THIS bronze medal exists in the French Collection and is $1\frac{1}{8}$ inch in diameter (M. 8). On the obverse is the head of the emperor with the inscription—

AV · K · A · CEPTI · CETHPOC · Π

IMperator · Cæsar · Augustus · SEPTImius · SEVERVS · Pertinax

The reverse presents the scene of a theatre, evidently of the Roman style from the hemicyclar centre, and surrounded in bold character with the legend—**ΑΔΡΙΑΝΟΠΟΛΙΤΩΝ**, of which the eight last letters alone remain. Immediately above the exergue, which has the letters **ΤΩΝ**, rises the podium of the pulpitum, or as it would be called in the Greek theatre, the *θυμέλη* or stage of the chorus, with its elevation or front highly decorated: but it is impossible to state positively the ornaments, which are intended to be represented, consisting of a line of circles and a row of knobs above. On the centre above this podium is an inclined figure, his left arm resting on a vase, from which a stream appears to flow, and in his extended right hand he seems to hold a crown or ship. At each extremity of the platform is a pedestal, decorated with columns and a central shaft, surmounted by an equestrian statue; the rider of which is standing

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SCENE OF THE THEATRE · HADRIANOPOLIS · THRACE

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THEATRE AT ROME

upon the horse, as though representing some feat of gymnastics or horsemanship. The position of these equestrian statues recalls those of the Balbi in the theatre of Herculaneum.

Above the podium already mentioned and behind the reclining figure is another podium, apparently that of the stage itself, decorated with Ionic columns with statues or figures between the columns at each end. Above this second podium rises the scene, consisting of two orders in height, having four Ionic columns in the first or lower range, and seven columns in the upper, with figures in the intercolumniations in various dramatic attitudes. The centre part of the scene is circular, as was usual in the Roman theatres as those of Pompeii and Tauromenium in Sicily proving it to have been built in the Roman times. A very bold cornice surmounts the upper orders. The columns of the lower series do not range under those of the upper; but occur under the intercolumniations above. The fifth or supplementary volume of "Stuart's Athens" may be consulted on the form, arrangement, and construction of the Greek theatres.

Hadrianopolis was the most important of the many towns founded by the Emperor Hadrian. It was situated in Thrace, at the point, where the river Tonzus joins the Hebrus, and where the latter river, having been fed in its upper course by numerous tributaries, becomes navigable. From Ammianus Marcellinus it would appear, that Hadrianopolis was not an entirely new town, but that there had existed before on the same spot a place, called Uscudama, which is also mentioned by Eutropius.

The country around Hadrianopolis was very fertile,

and the site altogether very fortunate, in consequence of which its inhabitants soon rose to a high degree of prosperity. They carried on extensive commerce and were distinguished for their manufactures, especially of arms. The city was strongly fortified, and had to sustain a siege by the Goths in A.D. 378, on which occasion the workmen in the manufactories of arms formed a distinct corps. Next to Constantinople, Hadrianopolis was the first city of the Eastern empire, and this rank it maintained throughout the middle ages; the Byzantine emperors, as well as the Turkish sultans, often resided at Hadrianopolis.

Eckhel was evidently unacquainted with this coin (vol. ii. p. 33), and it may be considered, as having been never hitherto published, although so peculiar and important an illustration of ancient architecture.

No. LXXVIII.

THEATRUM ROMANUM.

THIS gold coin $\frac{13}{16}$ of an inch in diameter (M. 5), hitherto unpublished, has on the obverse the head of the emperor with the legend—

SEVERVS · PIVS · AVG

On the reverse is a representation of a theatre with the letters P · P *i. e.* Pater Patriæ, and on the exergue—

COS · III

consequently it dates (202-211). See Eckhel.

The architectural features are so strangely rendered, that it is impossible without some hesitation to state what is the precise building intended to be represented; for it partakes of the character of the stadium and of the theatre. The absence however of the spina, so striking a feature in all medals of the circi—the omission of the triumphal arches surmounted by quadrigæ—of the ranges of seats, and temple or pulvinare, leave us no other alternative than to adopt it as intended to represent a theatre. The three large arches, however, do not find any precedent in the theatre of Marcellus or any other Roman theatre, remains of which still exist.

However we may assume the building to present one of its sides with the circular end at one extremity, and at the other a flat space for the scene. The side offers a lofty podium or stylobate, on which is an arcade two storeys high with a lofty arched entrance in the centre, and a lofty arched opening of narrower proportions at each end. Half-way up the central archway there is a straight lintel with sculptures between it and the arch. In each of the upper arcades there is a figure, but so rudely carved, that they cannot be distinguished, as to their form or meaning. A bold cornice runs along the building over the upper range, sweeps round the circular end and returns along the further side. Above the cornice is a row of blocks for the velarium, or some other undefinable object.

The elevation of the scene appears to be represented by two columns or piers with arched heads. The central space, or, as it were, the cavea or inside of the building discovers a personage seated in a chair, with a canopy over his head and a group of persons enacting

a scene in a comic or satiric piece. Immediately in front of the seated figure are two boys wrestling or dancing together; then a male and female to whom succeeds one playing upon a long pipe or trumpet. Then come two others struggling and a third running away or leading the others off the stage. The group consists of large figures.

According to Suetonius (in August. c. 45) and Seneca (de Clem. l. i. c. 6) there were three theatres at Rome—Pompeii, Marcelli, Balbi. Of the two first there are still considerable remains, the site of the last is uncertain, unless we concur with the probable suggestion of Burgess (“Topography and Antiquities of Rome,” vol. ii. p. 111) that it now forms the base of the Palazzo Cenci. Pompey having excited considerable suspicion and murmurs on account of the erection of his theatre, he built within it a temple to Venus and invited the people to assist at the dedication, calling the whole *ædes Veneris*, and not to the inauguration of the theatre, the *gradus spectaculorum* being as he alleged subordinate to the purposes of the temple. This theatre was sufficiently large to accommodate 40,000 spectators and was contiguous to the Porticus, the Basilica and Curia erected by him. The Porticus is alluded to by Vitruvius and its purpose in his l. v. c. 9: “Post scenam Porticus sunt constituendæ, uti, cum imbres repentini ludos interpellerint, habeat populus, quo se recipiat ex theatro, choragique laxamentum habeant ad comparandum: uti sunt Porticus Pompeianæ.”

Pompey justified himself from the charge of extravagance in erecting for the first time a “*theatrum lapideum*” on the ground of its being an economy; nor

does the reason appear futile, when we consider the lavish expenditure of the Romans upon this class of edifices. Scaurus, the son-in-law of Sylla, when he was edile, built a wooden theatre capable of holding 80,000 spectators!!! The scene had three storeys decorated with 360 marble columns! the lowest of which was 38 feet high. Three thousand brass statues decorated this magnificent edifice of ephemeral use, for it only served the purpose one month! Numerous pictures, tapestries and other objects of costly and refined art were profusely scattered throughout, and the total cost was about £800,000 of our money! Consult Bulengerus “De Theatro Ludisque Scenicis.”

Nos. LXXIX. & LXXX.

THE FLAVIAN AMPHITHEATRE AT ROME AND
META SUDANS.'

THE medal, which presents this amphitheatre so graphically, was struck during the reign of Titus, and bears on the obverse the head of that emperor and the legend of—

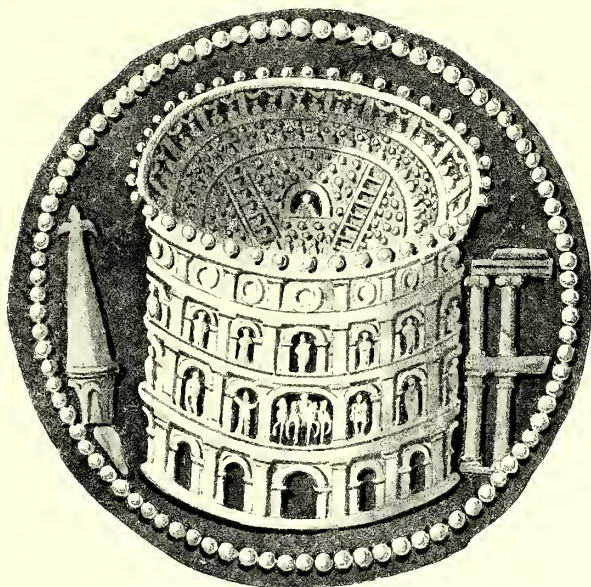
**DIVO · AVG · T · DIVI · VESP · F · VES-
PASIAN · S · C**

DIVO·AVGusto·Tito·DIVI·VESPasiani·Filio·VESPASIANo·
Senatus·Consulto

It is a large bronze $1\frac{3}{8}$ inch in diameter (M. 10) and is in the British Museum. The reverse is the illustration before us, and has not any legend whatever, but, what is more precious still, a representation of the Flavian Amphitheatre, commonly called the Coliseum, and by Fontana and others Colosseo, with the explanation, that it derived that name from its vast size. We have here a perspective birds-eye view of the amphitheatre, with the representation of the Meta Sudans on its right side, and on the left two ranges of columns one over the other.

Each of these remarkable objects we will now successively consider. At once it will be perceived, that the utmost licence of conventional freedom has been

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AMPHITHEATRE OF VESPASIAN · ROME

Nº 80



META SUDANS · ROME

exercised, in order to enable the artist effectively to give the most striking features of the monument, and yet convey a correct notion of the several parts—most valuable are the authorities, which it affords for several details, adopted by Fontana in his “*L’Amfiteatro Flavio descritto e delineato*” (fol. pl. *L’Haia*, 1725, p. 85). It is remarkable, however, that, although he describes the medal and its legends, he does not give an engraving of it, which would have been much more to his purpose.

The real form of the Coliseum on its plan is that of an elongated oval; but the apparent proportion of the medal is that of a circle. The indication of the three heights of arches are correct with the exception, that the proportion in each row is considerably curtailed, and the five whole and two half ones inadequately represent the eighty-four in each range; but the greater width given to the central ones is very accurate, as those on the axes are in fact wider than the others. Each arcade of the two upper ranges has statues, the central one over the imperial entrance a quadriga.

It is remarkable, that Fontana in his work does not give the projections in the podia under the centre of each arch, which exist in the Coliseum, showing that statues were once placed there. In the medal the podia under each order are omitted. The uppermost order or attic is greatly at variance with the present uppermost order of the amphitheatre. In the medal it consists of a series of short broad pilasters with circular panels between, and in some medals alternately a square and a round aperture between the attic pilasters.

In the Coliseum there is above the third order a podium, surmounted by a series of Corinthian pilasters, in the intervals between which are square windows, with the corbels to receive the masts of the velarium. It is not therefore unjustifiable to suppose, that the amphitheatre was originally erected with the attic as represented in the medal; but that, when repaired after the conflagrations and dilapidations, which occurred in the third century, a greater altitude and a different arrangement may have been given to it to increase the accommodation. This is to my mind the only manner of accounting for the disproportionate height of the present attic, which does not accord in character or proportion with the arcades below, and for the palpable difference, which exists between the medal and the building, exceeding the conventional licence, observable usually on medals.

Above the upper cornice on the medal occurs the range of blocks for working the vela, "*Quæ aere expansa ad arcendum solem purpurea erant.*"—Xiflinus. The aspect of the interior presents also some curious particulars. In the lower part the ranges of seats are divided by two flights of steps into *cunei*, and between these flights is a circular-headed aperture, with the bust of some personage, probably the *Præfectus Ludorum*, for it can hardly represent the emperor, who is supposed to have had his chair lower down nearer the arena. Series of heads in rows represent the spectators. Then comes a podium and continuous gallery filled with spectators, the front one represented with head and shoulders, the two other rows by mere heads. The uppermost gallery consists of a series of boxes, divided by pilasters, from between the capitals

of which hang two festoons to each box ; and, instead of arches over the intercolumnar spaces, there is a horizontal beam or architrave, evidently proving, as Maffei observes, that this upper range must have been of wood internally—

“ Vidimus in cœlum trabibus spectacula textis
Surgere, Tarpeium prope despectantia culmen,
Numerosque gradus.”

In each of these boxes are seated two figures, the busts of which are distinctly marked.

To the right and left of the amphitheatre are two subordinate monuments, which have puzzled all antiquarians. To the right is a circular fountain of three niches surmounted by a cone, at the top of which is a crowning ornament in the form of a lily. At the bottom there is the appearance of a flowing stream. This has been generally considered to have been the “ *Meta Sudans*,” where the weary and wounded gladiators would run to refresh themselves by ablution or with a cooling draught. But Maffei (p. 41) considers that the *Meta Sudans* was in a region different from that of the Coliseum. Nibby (“ *del Foro Romano*,” p. 245) however, whose authority is superior to that of Maffei, recognizes the ruin existing near the Coliseum, as the *Meta Sudans* without hesitation, and alludes to it as highly ornamented, upon the authority of Cassiodorus (“ *Chronic.*,” Domitianus ix. et Clemens ii.).

The portico on the other side is far more perplexing to describe. No ancient author appears to notice any portico or colonnade so near to the Coliseum. It might reasonably be supposed, that a gallery might have been constructed across the valley, which separates the

Palatine hill from the amphitheatre, and indeed Commodus formed a subterranean passage to connect the two, in which that emperor was nearly assassinated by Quintianus. Maffei's (p. 43) lively imagination creates a vestibule or propyleum or diribitorium; but this does not appear probable. Yet the orders seem to me to correspond with those of the amphitheatre, the lower one being Doric and the upper Ionic, but the proportions are colossal in size in comparison with those of the Coliseum.

Nibby (p. 239) conceives, that probably here was a portico communicating with the palace of Titus on the Esquiline hill; and he mentions that in recent excavations about 1819, fluted columns of Phrygian marble were found near the imperial entrance.

It may not be inappropriate here to mention a few leading facts connected with this remarkable monument of the taste and scientific skill of the Romans, and whose vastness induced Martial ("de Spectaculis" epig. 1) with much justness to compare it with the pyramids and exclaim:—

"Omnis Cæsareo cedat labor amphitheatro."

Vespasian upon the conclusion of the Jewish war commenced it, but dying soon after, it was completed by his successor Titus A.D. 80, the year before he himself deceased. At the dedication 5,000 or as some say 9,000 beasts were slain. The games lasted 100 days, during which a naval fight was given in the amphitheatre, for which purpose the substructions had been prepared. It is unnecessary to enlarge upon the gladiatorial combats, which took place on the arena, by which thousands of human beings were cruelly made

to shed each other's blood for the diversion of those masters of the world.

During the short reign of Macrinus it was struck by lightning, and greatly injured by the conflagration, so as to be burned according to Dion Cassius (lib. lxxviii.) from top to bottom : and all the upper gallery, which perhaps comprised a framing of woodwork, was consumed. Heliogabalus and Alexander Severus restored it, and a medal was struck on the occasion, as also one by Gordian III. At the time of Decius it again suffered by fire, and was restored by him. Under Theodosius II. Rufus Cecina Felix Lampadius the prefect restored the seats and arena and podium.

After a variety of dilapidations from various causes and consequent reparation, it ceased in 523 to be used for the games and contests of wild beasts ; but the gladiatorial combats had ceased since the beginning of the fifth century. Its future history is a succession of spoliations, sieges and destruction, till it was reduced to the state in which it now stands.

The major axis measures 623 feet 9 inches, the minor 516 feet 4 inches. The exterior elevation rises to the enormous height of 157 feet 6 inches. It is calculated, that there was sitting room in the three flights of seats for 87,000 spectators, who would be comfortably accommodated, and that there was space also in less convenient accommodation and standing room for an additional 30,000 persons. The construction is commensurate with the importance of the fabric. Much of the solid mass-work under the seats is of rubble or concrete, but the piers, corridors, and external facing are of Travertine stone, designed and executed with severe yet majestic simplicity. Not that it was deficient

in decoration, for each arch of the two upper corridors had a statue, as is perceptible on the medal, and the stucco, with which the rougher construction was coated, was embellished with fresco paintings like those of the baths of Titus. The seats also were of a rich material, and many ornamental parts of marble, fragments of which still remain to attest the magnificence of this wondrous pile. (Taylor and Cresy's "*Arch. Antiq. of Rome*," vol. ii. p. 45.)

There are several medals, to some of which we have already slightly alluded, which illustrate this amphitheatre.

1. One represents on the obverse Titus, seated on the chair of state, with a palm-branch in his hand and surrounded by shields, spears, a cuirass, helmet, and other apparent prizes for distribution to the successful competitors in the eighth or last year of his consulate. The reverse gives the Coliseum, as on the medal which has been illustrated. The apertures in the attic storey are alternately square and circular ; but no festoons in the upper boxes.

2. Another presents Titus in the same attitude and with the same accompaniments : but the year of the consulate is not marked, and the reverse corresponds with the former one, with the exception, that the detached colonnade has three columns on the face instead of two, and single festoons are suspended in the upper boxes.

3. A third has the head of Domitian in the seventh year of his consulate, with the reverse similar to that of his brother Titus.

4. This presents a head of Severus Alexander, the reverse of which differs materially from the preceding.

The amphitheatre occupies a much less portion of the field, and instead of continuous rows of seats and spectators in the interior, the arena is represented with a combat between a man and wild beast, apparently a hippopotamus or rhinoceros. Instead of the Meta Sudans there is a fragmental shaft of a column raised on a pedestal, and the emperor is represented entering the amphitheatre, followed by a soldier or attendant; on the other side is a species of low porch with a pediment. On the exergue are the letters S · C.

5. This has on the obverse a fine head of Gordian, with a reverse materially varying from the preceding. The seats are continuous with spectators and there are no upper boxes. A bull is attacking an elephant or hippopotamus, which has a rider on his back. All the windows in the attic are round. There is a single figure and not a quadriga in the central arcade of the first storey. Instead of the Meta Sudans there is a colossal figure of Hercules, and on the opposite side the porch of the last medal with a pediment and a figure or statue beneath in the intercolumniation.

6. Another medal of Gordianus gives on the obverse a head of the emperor in full size with his spear and shield, on the latter of which is represented a man on horseback, probably the emperor, followed by a warrior and preceded by a female holding a crown. The reverse bears the legend MUNIFICENTIA GORDIANI AUG.; and the amphitheatre is flanked on the one side by a colossal statue of Apollo, instead of the Hercules already described, and on the other by the porch. There are continuous rows of spectators with the prefect of the games in centre, but there is no upper tier of boxes. In the arena is given, as in the pre-

ceding, the contest between the bull and elephant. A great difference exists in the arcades. There are no statues, but the pier of the inner corridor appears in each archway of the two upper storeys, and in the lowermost one the inner archways also.

Tacitus in the 4th book of his "Annals" (c. lxii.) mentions the fearful disaster, which befell one at Fidena, and erected probably for profit by a certain Atilius son of a freeman. Being overloaded it gave way at once and 50,000 were killed or maimed. Atilius was condemned to banishment, and a decree passed, that no man, whose fortune was under 400,000 sesterces, should presume to exhibit a spectacle of gladiators; and that, till the foundations were examined, no amphitheatre should be erected.

J. Lipsius has written a learned work on this topic entitled "De Amphitheatro." In chap. vii. of Canina's work "Architettura Romana" is an elaborate disquisition on the subject.

At Rome there were the Amphitheatrum Flavium, the Castrense, and that of Taurus Statilius in the Campus Martius. Those out of Rome were those of Verona, Pola, Nimes and Pompeii as the largest; besides which there were those at Tusculum, Albano, Amiterno, Casilino, Cuma, Pozzuoli, Capri, Pæstum, Otricoli, Veleja, Faleria, Aquileja, Augusta Pretoria, Frejus, Arles, Treves, Terracona, Syracuse, Catanea, Pergamus, Tunis, and one at Carthage adorned with three storeys of arches on the outside, and one at El-Djem in Africa, measured by Mons. Coste and described by L. Canina in the "Annali dell' Instituto Archeologico di Roma" (1852), vol. xxii. In Great Britain also are indications of several: as far north as

Callender between Stirling and the Trossachs the earthworks indicate an amphitheatre and circus of the Romans.

TABLE OF ANCIENT AMPHITHEATRES

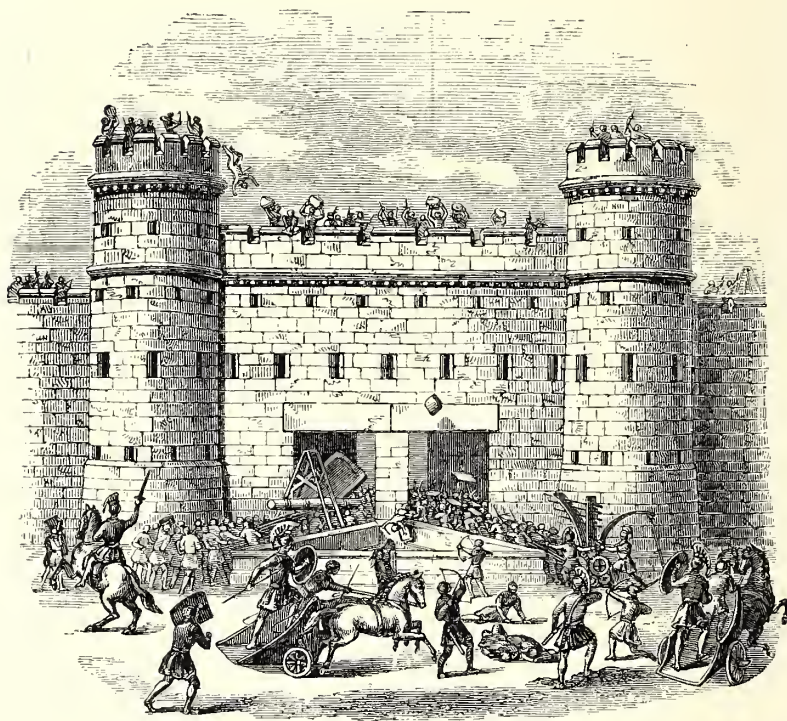
(Extracted principally from the Architectural Dictionary).

Situation.	Exterior of Major Axis.	Exterior of Minor Axis.	Interior of Major Axis.	Interior of Minor Axis.	Surface of Arena.
Coliseum, Rome ...	623 : 9	516 : 4	265 : 0	179 : 6	40,000
Pozzuoli	626 : 6	475 : 4	448 : 8	216 : 1	62,245
Capri	557 : 5	458 : 0	249 : 9	158 : 4	29,466
Verona	505 : 10	270 : 0	248 : 4	145 : 8	28,379
Tarragona	486 : 6	390 : 0	277 : 1	181 : 2	39,304
Tunis	457 : 2	392 : 2	253 : 8	188 : 1	37,425
Pola	452 : 1	369 : 5	229 : 8	147 : 0	26,488
Arles	447 : 9	352 : 0	228 : 0	129 : 1	23,089
Pergamus	446 : 9	420 : 3	167 : 3	121 : 5	15,400
Pompeii	445 : 0	341 : 5	218 : 8	261 : 1	19,723
Nismes	433 : 8	333 : 7	226 : 10	126 : 5	22,498

Eckhel (vol. vii. p. 340) very summarily and too hastily rejects this medal of the amphitheatre (and that of Titus also) as spurious, on the ground, that Vespasian died before the completion of the amphitheatre, and that their artistic execution is not Roman, but of modern art. There is however no just reason to doubt, that it might have been a posthumous tribute of the filial piety of his successor, who might have thought it more just and due, and more consonant with his own feelings, to have inscribed this medal with the bust and name of him, who conceived and began, than of him, who had merely completed, what his father had so far accomplished.

Nos. LXXXI.—LXXXVII.

ON THE GATES AND WALLS OF CITIES.



CITY GATEWAY AT PÆSTUM RESTORED BY T. L. D.

ISIDORUS in his "Origines" (lib. xv. c. 2) explains the definitions of the several words connected with the walls, gates and other parts of cities, and enters into an elaborate discrimination of the meaning of the terms applied to towns, colonies, castles, camps, &c.,

as the *mœnia*, *mur*, *turres*, *propugnacula*, *promuralia*, *portæ*, *vicus*. He confines himself however to the mere terms as a lexicographer, without entering into the meaning and purposes of the things themselves:—

“*Mœnia sunt muri civitatis, dicti ab eo quod muniant civitatem, quasi munimenta civitatis, id est, tutamenta. Munium autem dictum, quasi manu factum: sic et muri a munitione dicti, quasi muniti; eo quod muniant et tueantur interiora urbis. Mœnia autem duplicem habent significationem: nam interdum mœnia abusive dici solent omnia ædificia publica civitatis, ut dividimus muros, et mœnia pandimus urbis. Proprie autem mœnia sunt tantum muri. Murus autem turribus propugnaculisque ornatur. Turres vocatur quod teretes sint et longæ. Teres enim est aliquid rotundum cum proceritate ut columna. Nam quamvis quadratæ aut latæ construantur, procul tamen videntibus rotundæ existimantur, ideo quid omne cujusque anguli simulacrum per longum aeris spatium evanescit atque consumitur, et rotundum videtur. Propugnacula pinnæ murorum sunt dicta, quia ex his propugnatur. Promurale vero eo quod sit pro munitione muri: est enim murus proximus ante murum. Porta dicitur, quia potest vel importari vel exportari aliquid. Proprie autem porta aut urbis aut castrorum vocitatur, sicut superius dictum est. Vicus, ut prædictum est, ipsæ habitationes urbis sunt, unde et vicini dicti.*”—Isidori “*Orig.*” lib. xv. c. 2.

Vitruvius, who treats on this subject in the 5th chapter of his 1st book, enters more at large into detail, but even he is more brief than could be desired, and does not describe many particulars, which still require solution.

“ When we are satisfied,” says Vitruvius, “ with the spot fixed on for the site of the city, as well in respect of the goodness of the air, as of the abundant supply of provisions for the support of the population, the communications by good roads, and river or sea navigation for the transport of merchandise, we should take into consideration the method of constructing the walls and towers of the city. Their foundations should be carried down to a solid bottom, if such can be found, and should be built thereon of such thickness, as may be necessary for the proper support of that part of the wall, which stands above the natural level of the ground. They should be of the soundest workmanship and materials, and of greater thickness than the walls above.

“ From the exterior face of the wall towers must be projected, from which an approaching enemy may be annoyed by weapons, from the embrasures of those towers, right and left. An easy approach to the walls must be provided against: indeed they should be surrounded by uneven ground, and the roads leading to the gates should be winding and turn to the left from the gates. By this arrangement, the right sides of the attacking troops, which are not covered by their shields, will be open to the weapons of the besieged. The plan of a city should not be square, nor formed with acute angles, but polygonal; so that the motions of the enemy may be open to observation. A city whose plan is acute-angled, is with difficulty defended; for such a form protects the attacker more than the attacked. The thickness of the walls should be sufficient for two armed men to pass each other with ease. The walls ought to be tied, from front to rear,

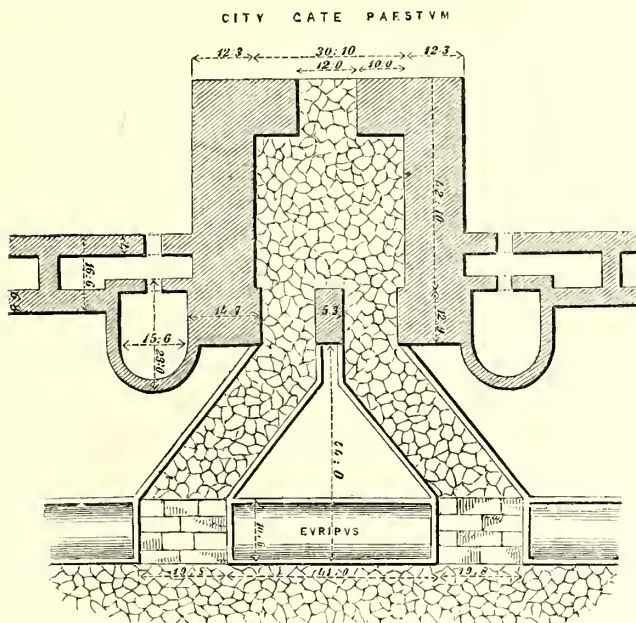
with many pieces of charred olive-wood ; by which means the two faces, thus connected, will endure for ages. The advantage of the use of olive is, that it is neither affected by weather, by rot, or by age. Buried in the earth, or immersed in water, it lasts unimpaired ; and for this reason, not only walls, but foundations, and such walls as are of extraordinary thickness, tied together therewith, are exceedingly lasting. The distance between each tower should not exceed an arrow's flight ; so that if, at any point between them, an attack be made, the besiegers may be repulsed by the scorpions and other missile engines stationed on the towers right and left of the point in question. The walls will be intercepted by the lower parts of the towers, where they occur, leaving an interval equal to the width of the tower ; which space the tower will consequently occupy ; but the communication across the void, inside the tower, must be of wood, not at all fastened with iron ; so that, if the enemy obtain possession of any part of the walls, the wooden communication may be promptly cut away by the defenders, and thus prevent the enemy from penetrating to the other parts of the walls without the danger of precipitating themselves into the vacant hollows of the towers. The towers should be made round or polygonal. A square is a bad form, on account of its being easily fractured at the quoins by the battering-ram ; whereas the circular tower has this advantage, that, when battered, the pieces of masonry whereof it is composed being cuneiform, they cannot be driven in towards their centre without displacing the whole mass. Nothing tends more to the security of walls and towers, than backing them

with walls or terraces; it counteracts the effects of rams as well as of undermining. It is not, however, always necessary to construct them in this manner, except in places where the besiegers might gain high ground very near the walls, from which, over level ground, an assault could be made. In the construction of ramparts, very wide and deep trenches are to be first excavated; the bottom of which must be still further dug out, for receiving the foundation of the wall. This must be of sufficient thickness to resist the pressure of the earth against it. Then, according to the space requisite for drawing up the cohorts in military order on the rampart, another wall is to be built within the former, towards the city. The outer and inner walls are then to be connected by cross walls, disposed on the plan after the manner of the teeth of a comb or of a saw, so as to divide the pressure of the filling in earth into many and less forces, and thus prevent the walls from being thrust out. I do not think it requisite to dilate on the materials, whereof the wall should be composed; because those, which are most desirable, cannot, from the situation of a place, be always procured. We must, therefore, use what are found on the spot; such as square stones, flint, rubble stones, burnt or unburnt bricks; for every place is not provided, as in Babylon, with such a substitute for lime and sand as burnt bricks and liquid bitumen; yet there is scarcely any spot, which does not furnish materials, whereof a durable wall may be built.”—(Gwilt’s Translation).

Several cities of the empire still retain, to a greater or less extent, dilapidated portions of the walls constructed during the empire. Rome itself has various

lengths erected at different periods. A considerable part of the walls of the Acropolis and of the city of Nicopolis in the Gulf of Arta, founded by Augustus to record his victory over Anthony and Cleopatra remains entire. Consult Hughes' "Travels in Sicily, Greece, and Albania," particularly the plan of the Hexapylon of Syacuse as illustrated by C. R. Cockerell, R.A.

By the kind permission of my friend Edw. Falkener, Esq., author of the "Museum of Classical Antiquities," I avail myself of the opportunity of introducing, in elucidation of the gateway of a Greek city, the plan and restored elevation of the City Gate of Pæstum, contributed by me to that periodical. It serves to render more clear the following medals, in connection with the military architecture of the ancients.



No. LXXXI.

CITY GATE OF ANCHIALUS (THRACE).

A MIDDLE-SIZED brass $\frac{9}{10}$ of an inch in diameter (M. 6) exists in the British Museum collection of the time of M. Aurelius (A.D. 161-181), having on the obverse the head of the emperor with the epigraph—

ΑΥ · Κ · Μ · ΑΥ · ΑΝΤΟΝΙΝΟC

On the reverse is a castle with the inscription—

ΟΥΛΠΙΑΝΟΝ · ΑΓΧΙΑΛΕΩΝ

Ulpianum of the Anchialei.

There is a central flat space of walling flanked by a circular tower at each side. The centre walling is about as high as three-fourths its width. There is a square-headed doorway in the centre equalling in width at the bottom one-fourth the width of the centre wall, and the aperture diminishing at top one-fourth of its width at bottom. It has a plain-faced architrave equal in width to one-third the aperture, the top of the lintel rising three courses high of the walling. The walling is divided in its height into four courses of stone-work with six vertical joints in its uppermost course above the doorway; one on each side the doorway, in the lowermost and third courses; and two on each side the doorway in the second course. The diameter of the towers is a little less than one-third the width of the central space; the joints of the courses continue through the towers, and have alter-

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GATEWAY OF ANCHIALVS THRACE

Nº 82



GATEWAY OF NICOPOLIS MAESIA INFERIOR

nately two and one vertical joints in each course; the towers rising one course higher than the centre wall. A pointed roof, somewhat overhanging the top of the towers, forms the summit.

Over the central wall rise three semicircular rings, apparently of a temporary nature, and probably connected with the military engines used for the defence of the gateways. The whole façade rests on a broad band, which equals one-third the height of the centre. Eckhel says that the city acquired under Severus the name of **ΟΥΑΙΙΑΝΟΝ** from Ulpia the family name of the emperor Trajan, and which was rarely omitted in subsequent medals. Colonel Leake considers that Ankhieldju in the Gulf of Burgos (*Πύργος*) occupies the site of Anchialus.

There is a gateway like this, but without the roofs to the towers, on a medal of Nicopolis Mæsiæ Inferioris (near Bulgaria) struck under Elagabalus.

No. LXXXII.

CITY GATEWAY OF NICOPOLIS, MÆSIÆ
INFERIORIS (BULGARIA).

IN the French Cabinet is this brass medal of the middle size $1\frac{1}{8}$ inch in diameter (M. 8) with the head of the Emperor Gordian and the letters—

AVT · K · M · ANT · ΓΟΡΔΙΑΝΟΕ · AVT

IMPerator · Caius · Marcus · ANToninus · GORDIANVS ·
AVGustus

On the reverse is the elevation of one of the city gateways surrounded by the inscription—

ΥΠΙ · CAB · ΜΟΔΕΚΤΟΥ · ΝΙΚΟΠΟΛΕΙΤΩΝ ·
ΠΡΟC · ΙCΤΡΟΝ

PRæsidis · SABini · MODESTI · NICOPOLITORVM ·
AD · ISTRVM

Nicopolis ad Istrum was built by Trajan after the Dacian war according to Ammianus (xxx. c. 16). Mionnet notices this medal (vol. i. p. 360, n. 42) and one may be led to consider that the word apparently *Nolestou* on the medal may be more properly read *Modestou*.

The elevation presents a central wall flanked by a circular tower at each end. The height of the central wall equals nearly one and a half of its width. It is divided in its height by nine courses of stonework, which continue through the towers and have vertical

joints. The opening of the gateway equals one-third the width of the central space, with a broad jaumb on each side the aperture equal to half the width of the opening, which diminishes as it goes up, so that the doorway at the springing of the semicircular head is four-fifths of the width below, and the top of the aperture rises to the middle of the sixth course. On the top of the wall are four large-sized balls or disks being probably some military object connected with the warlike engines for the defence of the gate, as they are to be found on the city walls of Nicæa hereafter given No. LXXXVII.

The towers rise one-fifth of the height of the central wall above that level, and are surmounted by pointed roofs with three ridges or rolls indicated upon them. In the upper storey a central window is shown, circular-headed with a marginal dressing all round; and to the right and left on the profile are half-windows or recesses. There is a general plinth line on which the whole stands.

Nos. LXXXIII. & LXXXIV.

CITY GATES OF BIZYA (THRACE).

Two bronze medals from the French Cabinet 1 $\frac{2}{16}$ inch in diameter (M. 8) and noticed by Mionnet (t. i. p. 374) present on the obverse the head of the emperor with the epigraph—

ΑΥΤΟ · ΤΡΑΙΑΝΟC · ΑΔΡΙΑΝΟC · ΚΑΙCΑΡ · CΕΒ · Γ
IMPerator · TRAIANVS · HADRIANVS · CAESAR · AVGustus

On the reverse of No. LXXXIII. is the inscription—

ΕΠ · ΕΙΤΕΙ · ΡΟΥΦΟΥ · ΠΡΕC · ΚΑΙ · ΑΝΤΙ · ΤΟΥ ·
CEBAC

And on the exergue the word **ΒΙΖΥΗΝΩΝ**

On No. LXXXIV. the letters on the reverse are—

ΕΠΙΤΙΝΙΟΥΦC - - - - - ΟΥ

And on the exergue **ΒΙΖΥΗΝΩΝ** also.

These medals evidently represent two different fronts of the same gate of the city, the inner and the outer, the quadriga, which surmounts each, being identically the same.

In the middle of the former is a semicircular gateway with an impost at the springing of the arched

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CITY GATES OF BIZYA THRACE

Рек.



№ 84

head. The central feature represents a tetrastyle frontispiece of the Ionic order, flanked at each end by a circular tower. The middle intercolumniation is four diameters of the column wide, the lateral intercolumniations equal one diameter. The columns are six diameters high, and have a regular base, resting on the ground and the usual Ionic cap without the necking, and at about two-fifths of the height of the column they have a band dividing each shaft into two unequal heights. The entablature equals one-third the height of the column, and has the three usual divisions. Above is a species of attic of the same height as the entablature, with four arches in the centre, and a narrow one at each end; there is a pedestal between each of the arches, one over each column, and one over the centre of the gateway. Above the attic is a colossal quadriga occupying the whole space between the towers, the horses are at full gallop and a warrior, with an extended palm-branch of large dimensions in his hand, stands in the centre of the chariot.

Each of the towers equals in diameter one-third of the space between them, and rises one-fourth higher than the central frontispiece. There is a kind of attic base at the foot of the towers and two large mouldings form a species of cornice at the summit, equalling in height one-third of the diameter of the tower. The towers in their height are divided into seven unequal courses of stone-work, divided by one or two vertical joints, except in the lower course, where there is none. In the tower to the right of the gateway there are two square-headed windows, occupying the height of two courses and with margins round them. At mid-height

between the fifth and sixth courses and in the centre of the tower is a circular-headed window. In the tower to the left of the gateway is only one central window rising up the whole height of the sixth and half the height of the seventh course of stones.

No. LXXXIV.

The general features of the gateway on the reverse of the other medal are similar; but the columns are eight diameters high, the central intercolumniation five diameters, and the outer ones three-quarters wide. The arched opening of the gateway is almost two-thirds of the width of the central intercolumniation, three times its width in height and with an architrave one-third of the width of the openings. It has no impost at the springing, and the top of the outer edge of the archivault rises as high as the under-line of the entablature. It is filled in with a panelled gate. There are seven circular-headed openings in the attic, and the identical quadriga and charioteer of the other medal.

The towers however vary materially in character. The width of each tower exceeds somewhat the half of the distance between them. There is a base and cornice, as in the other medal, but the latter feature is on a level with the top of the attic. There are no indications of courses or jointings of stones. Half-way up the towers is a bold string, above which is a

central pier with a circular-headed window on each side of it, each equal in width to one-fourth the breadth of the tower, and twice as high as it is wide. Above the cornice of each tower rise three **T** shaped figures, forming embrasures between them, and as high as one-sixth the height of the tower.

This last feature does not exist on the other medal, and proves this to represent the exterior face. And although the general proportions are somewhat different, and the character of the tower slightly varies from the elevation of the gateway on the other medal, yet the two are merely the different elevations of the same gateway.

No. LXXXV.

CITY GATEWAY OF AUGUSTA TRAJANI (THRACIA).

THIS large brass medal, $1\frac{2}{10}$ inch in diameter (M. 9), is in the British Museum collection. It bears on the obverse the head of the Emperor M. Aurelius with the letters—

ΑΥΤ · Κ · Μ · ΑΥΡΗΑΙΟC · ΑΝΤΩΝΙΝΟC

The reverse presents a castrum or castellum surrounded by the legend—

ΗΓ · ΚΙΚΙΝΝΙΟΥ · ΚΑΑΡΟΥ · ΑΥΓΟΥCΤ ·
ΤΡΑΙΑΝΗC

PRæsidis · SICINNII · CLARI · AVGVSTÆ · TRAIANOPOLIS

Isidorus in his “Origines” (lib. xv. c. ii.) says “Castrum antiqui dicebant oppidum loco altissimo situm, quasi casam altam.” Now the size of the features of this edifice seem to indicate a castle or camp, rather than a walled city. There is a central space of walling, about as wide as it is high, flanked by a tower at each end, the diameter of which equals one-third of the width of the space between them. The height of the central space is divided into eight nearly equal courses, with vertical joints forming almost square blocks of stone; but the upper course is not so divided and may be meant to represent a crowning blocking or plain cornice or parapet, seeming



CITY GATE TRAJANOPOLIS MAESIA

Nº 86



CITY GATE OF MERIDA SPAIN

to overhang the face. In the centre is a square-headed door surrounded by an architrave, the opening equalling in breadth one-quarter of the centre space, and the architrave one-fifth the width of the opening. The doorway is a diameter and a half high, and filled in with a four-panelled door with broad stiles and rails. The towers rise two-fifths higher than the central wall, and have a plain boldly projecting cornice, with the courses of stone continued up thereto. Above the cornice is a parapet as high as one-tenth of the tower and divided into embrasures. Over the centre rises a third tower, a trifle wider than the other towers, with similar courses of stone, cornice and embrasures; but rising up above to the top of the parapet four-fifths the height of the central wall beneath it. There are no windows in the towers.

Eckhel does not notice this medal.

Mionnet (t. i. p. 423) mentions another of the same emperor with this inscription on the reverse—

HTE · IOYA · MAΞIMOY · AYTOTC · THC ·
TPAINHC

Trajanopolis was situate on the Hebrus on the Via Egnatia, the great Roman road from Dyrrachium to Byzantium and to the south of Hadrianopolis: according to Leake ("Num. Hell. Eur." p. 108) the site is probably occupied by the Turkish town of Féreh about twelve miles above the mouth of the Hebrus. See also Smith's Dictionary *sub voce*.

No. LXXXVI.

AUGUSTA EMERITA (HISPANIA).

THIS bronze medal, which is $1\frac{1}{4}$ inch in diameter (M. 9) exists in the British Museum collection. It represents properly the walled city of Emerita, the central and prominent feature of which is the fortified city gateway, consisting of two arched openings flanked by lofty circular towers, each of which has in the upper part a large circular-headed window, and the summit of the towers is crowned by embrasures. Over the arched openings for the gates is an inscription in two lines—

AVGVSTA
EMERITA

up above which are **T** shaped embrasures. On the back ground above is a segment of the city wall with the like **T** shaped embrasures, to indicate the whole circuit of the walled inclosure of the town; the beds and joints of the stonework being as usual strongly marked. The obverse contains the head of Augustus with the legend—

DIVVS · AVGVSTVS · PATER

Augusta Emerita (Smith's "Dict. of Greek and Roman Antiquities" *sub vocibus*) the chief city of Lusitania in Spain, was built B.C. 23 by Publius Carisius, the legate of Augustus; it was a colony of veterans (*militum emeritorum*) of the 5th and 10th legions,

whose term of service had expired, at the close of the Cantabrian war; and from which circumstance the city derived its name of Emerita, now Merida. It was of course a colonia from the first, and at a later period it is mentioned as having the "jus Italicum." It was the seat of one of the three juridical divisions of Lusitania, the *Conventus Emeritensis*. It speedily became the capital of Lusitania and one of the greatest cities of Spain. Emerita was the centre of a great number of roads branching out into the three provinces of Spain; few cities in the Roman empire have such magnificent ruins to attest their ancient splendour. It has been fitly called (Ford's "Handbook of Spain," p. 258) "the Rome of Spain in respect of stupendous and well-preserved monuments of antiquity." Remains of all the great buildings, which adorned a Roman city of the first class, are found within a circuit of about half a mile on a hill, which formed the nucleus of this city. The Goths preserved and even repaired the Roman edifices; and at the Arab conquest, "Merida" called forth from the Moorish leader Musa, the exclamation that, "all the world must have been called together to build such a city."

The conquerors as usual put its stability to the severest test, and the ruins of Merida consist of what was solid enough to withstand their violence and the more insidious encroachments of the citizens, who for ages have used the ancient city as a quarry. Within the circuit of the city the ground is covered with traces of the ancient roads and pavements, remains of temples and other buildings, fragments of columns, statues and bas-reliefs with numerous inscriptions.

A particular account of the antiquities, which are

too numerous to describe here, is given by Laborde and Ford. ("Itinéraire de L'Espagne," vol. iii. p. 399 et seq. 3rd ed.) The circus is still so perfect that it might be used for races as of old; and the theatre, the vomitories of which are perfect, has been the scene of many a modern bull-fight. The great aqueduct is one of the grandest remains of antiquity in the world; and there are several other aqueducts of less consequence and the remains of vast reservoirs for water.

Carthago Nova (Humphrey's "Manual," vol. i. p. 309) now Carthagera, Cæsarea Augusta, now Saragossa, as well as Emerita were the chief towns of Spain, which had the privilege of striking their own medals, a concession, that produced a large issue of coins, as Spain was the chief seat of the Western municipia; but it was withdrawn from many of the Spanish cities, as early as the reign of Caligula.

The coins of Emerita are very numerous, most of them bearing the heads of the Augustan family, with epigraphs referring to the origin of the city, and celebrating its founder in some cases with divine honors. The most frequent type is this city gate, generally bearing the inscription Emerita Augusta, a device, which has been adopted as the cognizance of the modern city.

Nº 87



CITY OF NICAEA

Nº 88



PRÆTORIAN CAMP ROME

No. LXXXVII.

THE CITY OF NICÆA (BITHYNIÆ).

THIS is one of the numerous medals struck by this important city, upon the position and monuments of which we have already enlarged (Nos. LXX & LXXI.). This is a middle brass medal one inch in diameter (M. 7) and exists in the British Museum collection. On the obverse is the head of the emperor (A.D. 260-261) with the epigraph—

TI · ΦΟΥΛΑ · ΙΟΥ · ΜΑΚΡΙΑΝΟC · CEB

TIberius · FVLvius · JVLius · MACRIANUS · AVGustus

On the reverse is represented the circuit of the city walls having in the field within the city the letters—

ΑΡΙΕΤΩΝ · ΜΕΓΕθων

THE · BEST · THE · GREAT

And on the exergue—

NEKAIEΩN

Of the Nicæans

With regard to the assumption of this pretentious title, which, as Eckhel observes, would be absurd, if the term were supposed to apply to the inhabitants themselves, it doubtless was an epithet relating to the Neokor games celebrated at Nicæa. Eckhel (vol. ii. p. 423) calls this *Castra Prætoria* (see Pellerinus, l. c.) and at p. 428 notices a medal with three urns

and palms and the words *Μεγίστων Αριστων*: and in vol. i. p. 89 on a medal of Ephesus he quotes a medal bearing the inscription—

ΕΦΕCΙΩΝ · Δ · ΝΕΩΚΟΡ · Η · ΠΡΟΘΗ · ΠΑCΩΝ ·
ΚΑΙ · ΜΕΓΙCΤΑ

Krause (pp. 61, 62, 63) devotes considerable attention (§ 16) to the application of this term, and gives frequent instances of its use by Smyrna, Ephesus, Pergamus, as also by Nicomedia, a neighbouring town to Nicæa and calling itself the metropolis of Bithynia.

We now approach the special object of our research the architectural features of the coin. The circuit of the walls represents an octagon, two of the sides being occupied by the gates, and each angle of the octagon is fortified by a lofty circular tower. The front side, which is occupied by the city gate, is a little higher than it is wide. In the centre is the circular-headed aperture of the gateway, the opening of which equals one-third the width of the side, and which is half as high again as it is wide: the architrave around it equals one-fifth the opening. There are three horizontal lines at unequal heights like strings or courses of stone, the uppermost one of which just clears the head of the gateway and with some vertical lines. Above this third line are three semicircular openings. Each tower at the flank equals in diameter one-sixth the width of the central space and rises one-fourth higher than the central space. There are four unequally-spaced horizontal bed-courses, but no vertical joint lines. A bold and double bead forms the cornices. Above the centre space over the gateway

and at some distance behind it rises a repetition, as it were, of the upper part of the front, with its three semicircular apertures indicating one inner and outer gateway with a court between, which was frequently the case among the ancients, as at Messene in Peloponnesus and at Pæstum. The other sides of the city walls recede in arbitrary perspective diminishing in height as they retire: five of the sides have indications of three courses of masonry in height with vertical joints, but the side immediately adjoining the centre on its right has four courses. The wall to the left of the gateway is surmounted by two spherical balls, like those already noticed on the gateway of Nicopolis No. LXXXII.

A central space forms an area in the middle, the field of which bears the words **APICTΩN · ΜΕΓ** already alluded to. The centre of the further side corresponds in its general features with the front and its gateway. It is surmounted with two semicircular rings, like those over the gateway of Anchialus (No. LXXXI.) already noticed, and also on the side to the left of the further gate are two semicircular rings. However conventional in its mode of representing the various features, still the perspective of the lofty walls, the jointed courses of the stones, the high towers at each angle, the gateways and crowning objects convey an impression of a walled city more precise and definite than that afforded by any other representation painted or sculptured of antiquity.

Texier in his "*Asie Mineure*" (vol. i. pl. v. & vi. p. 39) gives a detailed and very interesting plan and description of the walls of this town, which appear to be formed of two parallel lines, the inner wall or

mœnium with towers at irregular distance, and with three land gateways and one water-gate next the lake. One of these gates called Lefkè presents a very beautiful elevation of marble, on Pl. IX., of the Roman period. At the distance of about 50 feet from the outside face of the *mœnium*, and which formed the ancient *agger*, runs the parallel outer line of lower walling less lofty than the inner, having also its towers at frequent distances, and serving for the defence of the *vallum* on the brink of which it stood. The construction is very different in various parts, being doubtless of several epochs. The general construction is of brick with the mass of the interior composed of solid rubble. In some portion of the facing it consists of regular courses of masonry; in others there are three courses of rough blocks and two of bricks alternately—and sometimes the bricks are placed herring-bone fashion. The whole of these particulars with the details of the towers, &c., are ably described by Mons. Texier, to whose work the reader is referred for further details.

The medal corresponds with this general idea by giving two city gates, the walling and angular towers. But there is no indication of the second enclosure wall.

The following extract from the 48th letter of the 10th book of Pliny's epistles and addressed to Trajan contains a curious reference to the theatre and gymnasium of this city:—

“ The citizens of Nicæa, sir, are building a theatre, which, though it is not yet finished, has already exhausted, as I am informed (for I have not examined the account myself) above ten millions of sesterces

(about £80,000 English); and, what is worse, I fear for no purpose. For either from the foundation being laid in a marshy ground, or that the stones themselves were decayed, the walls were cracked from top to bottom. It deserves your consideration therefore, whether it be best to carry on this work, or entirely discontinue it; or rather, perhaps, whether it would not be most prudent absolutely to destroy it: for the foundations, upon which this building is immediately supported, appear to me more expensive than solid. Several private persons have undertaken to build the compartments of this theatre at their own expense, some engaging to erect the portico, others the galleries beyond the cavea: but this design cannot be executed, as the principal fabric is now at a stand. This city is also rebuilding, upon a more enlarged plan, the gymnasium, which was burnt down before my arrival in the province. They have already been at some (and, I doubt, a fruitless) expense. The structure is not only irregular and ill-disposed, but the present architect (who it must be owned is a rival to the person, who was first employed) asserts, that the walls, though they are twenty-two feet thick, are not strong enough to support the superstructure."—Melmoth.

No. LXXXVIII.

PRÆTORIAN CAMP.

THIS gold medal $\frac{3}{4}$ of an inch in diameter (M. 4) is in the British Museum collection. On the obverse it has the head of the emperor with the epigraph—

TI · CLAVD · CÆSAR · AVG · P · M · TR · P

On the reverse is a representation of the emperor in the centre of the Prætorian camp, with the inscription on the wall of **IMPER · RECEP**T indicating the elevation of Claudius to the throne, in connection with which event there are so many circumstances interesting in an historical point of view, of which this medal is a striking record, that the events will be briefly narrated.

When the emperor Caligula had been despatched by Chærea and the other conspirators, Claudius, upon hearing of the death of his nephew, hid himself; but being accidentally discovered and recognized by a common soldier called by some Gratus by others Epirius, and by him saluted as emperor, he was immediately honored with the same title by the comrades of his protector, to his great discomfort and dread. He was well received in the camp, as we are told by Suetonius (c. 10: “Claudius receptus intra vallum inter excubias militum pernoctavit”), and

there passed the night in great trepidation, being naturally timorous. We have, however, the concurrent testimony of Dio (l. lx. §. 1: “*Omnium consensu militum ei, velut ex imperatorio genere orto ac viro bono, imperium est delatum*”) that he was by the common consent of the soldiery confirmed in the imperial dignity, and through the persuasion of King Agrippa induced to withstand the wishes of the senate, that he should resign, and encouraged to lay hold of the opportunity, which presented itself to confirm his exalted position. The soldiers being conscious of the necessity of an emperor to the state, and that it could not exist with a republic, felt the importance of giving, rather than of receiving, one. They therefore on the very next day took an oath of allegiance to Claudius, who promised them fifteen sesterces a man.

The people thereupon and the senate, after some long and anxious discussions, confirmed the choice of the Prætorians, and Claudius with the usual ceremonies was declared emperor. (Josephus, “*Antiq.*” l. xix. c. 3.) He modestly declined many of the honors, that the senate had conferred on previous emperors, forbidding any one to pay him divine worship, or style him a god, and refusing to use the word emperor. Hence we see that the word *IMPerator*, so usual on the other medals, is omitted on this among the titles of Claudius on the obverse.

The figure on the reverse represents the Prætorian camp, and Claudius, under the imperial tent in the principia, and with the standard before him, exhibited to the view of the soldiery, and receiving their allegiance (*juramentum*) sceptre in hand. The lower part shows a circular wall with two gates, with the courses and

joints of the stones distinctly marked, and in large characters appears the inscription—**IMPER · RECEP** *i. e.* **IMPERator RECEP**Tus.

Immediately over are five towers with arched openings and turrets.

The mass above indicates a straight wall with two circular-headed gateways, and on the top of each side wall is a tower like those in front. The imperial pavilion occupies the centre, in accordance with the description of Polybius: “*Loci ejus, qui maximè idoneus videtur ad castrametandum, aptissimam partem ad prospiciendum præsepiendumque imperatoris tentorium occupat. Positoque signo, ubi illum fixuri sunt, &c.*” We also learn that there were generally four gates to the camp, the *prætoria* or *questoria*, *principalis*, *decumana* and *quinctana*. “*Prætorium dicebatur tabernaculum quod duces exercituum vel imperatores occupabant.*”

Our medal illustrates with remarkable minuteness all these particulars. There are the four gates in the circuit of the walls. There is the tabernaculum of the emperor in an elevated position to see and be seen, and there is the standard in front of him in the *principia*, which was a broad open space, that separated the lower from the upper part of the Roman camp, and extended the whole breadth of the camp. In this place was erected the tribunal of the general, where he either administered justice or harangued the army. Here likewise the tribunes held their courts and punishments were inflicted. The principal standards of the army were deposited in the *principia*, and in it also stood the altars of the gods and the images of the emperors by which the soldiers swore.

Bartoli's work on the Trajan Column gives several instances of the imperial tent quite in conformity with this. The elevation offers the aspect of a templar arrangement. A column at each angle of the façade of the Corinthian order, surmounted by a pediment, with acroteria at the end and a wreath on the apex, an emblem of the triumph of the leader, who was the soldier's choice. The date of the elevation of Claudius to the imperial dignity is A.D. 41, of Rome 789.

In point of execution the whole is rudely figured, and does not indicate the high state of art, which prevailed at that period, but rather of the decline of the empire.

Nos. LXXXIX. & XC.

THE PORTS OF CLAUDIUS AND TRAJAN AT OSTIA.

THE former of these, which represents the Port of Claudius, is a large brass medal, $1\frac{1}{4}$ inch in diameter (M. 9), and exists in the British Museum. It has on the obverse the head of Nero with the legend—

NERO · CLAVD · CAESAR · AVG · GERM ·
TR · P · IMP · P · P

On the reverse is a representation of the Port of Ostia near the mouth of the Tiber, called also that of Claudius in contradistinction from the one of Trajan, immediately adjoining but more inland. Remains of the Port of Claudius still exist, but they are now situate at the distance of a mile from the sea.

Ostia itself was a small town on the mouth of the Tiber built by Ancus Martius, and being about eighteen miles from Rome was much frequented by the citizens in the summer season, as a watering place.

The construction of the Port of Ostia, here represented, was in fact commenced by Ancus Martius in the year of Rome 127 ; he reigned twenty-four years, and during the last ten years of that period was much engaged in public works for the benefit of the city, and Ostia was raised to a place of importance, and became a part of Rome. It was subsequently neglected, but was revived by Claudius, who repaired the dilapi-

Nº 89



PORT OF CLAVDIVS OSTIA

Nº 90



PORT OF TRAJAN OSTIA

dations and completed the port in the state it appears on the coins. A period of 669 years having elapsed from the death of Ancus Martius Y. R. 138 to A. D. 54 when this coin was struck. There are no coins known of Claudius with the port of Ostia. It was therefore decreed by the senate to record the building of the port and its warehouses and granaries by striking this coin, and to compliment Nero on the politic measures, which he had taken to insure regular supplies of corn to the city.

The salt marshes, formed by Ancus Martius at the first foundation of Ostia, also still subsist near the site now called Casone del Sale.

The port is figured as consisting of two masses of construction in the form of segments of a circle, following the sweep of the outline of the medal, and forming what were called by the ancients the "brachia" or arms of the port. That to the right shows a circular pier or jetty carried on arches, so as to admit of the passage of the sea through them; and at either end indications of lower jetties, the one at the furthestmost extremity having an excrescence intended doubtless to represent the pillar or prow of a vessel. To this was attached one end of the chain, with which the aperture of the port was closed at will, to prevent the ingress or egress of vessels. And a corresponding mass, although of a different form and resembling a capstan, is observable at the further extremity of the left arm for the same purpose. Next to this last mass is a peripteral temple with a pediment and roof and peristyle; the two columns of the end are widened, so as to show the statue of the god, as has been observed previously in other temples. In front of the temple

is evidently an altar with a person sacrificing. Then follow two masses of buildings with peristyles, pediments and roofs, the ranges of tiles to which are clearly shown. These most probably indicate the warehouses. Between the lower horns of these "brachia" is a recumbent statue of a sea or river god, resting his right hand on a helm, and in his left holding a dolphin or other fish. The figure is partly draped, and the hair of the head and beard ample and flowing. This may possibly be meant to represent Portumnus, the Tiber or the Mediterranean sea "Mare Tyrrhenum." It cannot be intended for a Neptune, as in that case the figure would have had the trident. There are indications of waves beneath his extended leg, and under him are the letters **S · POR · OST · C** and at the top of the medal **AVGVSTI** meaning **PORtus · OSTiaensis · AVGVSTI · Senatus · Consulto**. Canina, usually so accurate, mistakes the former words for **S · P · Q · R OST · C ·** The recumbent statue of Portumnus was probably upon a pier, placed between the two inner points or extremities of the "brachia," and in the middle of the channel, which led from the outer harbor of Claudius into the inner harbor of Trajan.

The colossal statue of the emperor, a figure perfectly erect and naked, resting his left raised hand on a spear or staff and bearing in his right a globe or some other object, stands upon a pedestal, which itself forms the centre of a more extended base, and supported on open piers with the indications of waves breaking against them. This occupies a central position considerably within the mouth of the harbor, although not in the centre of the basin, and appears to serve

the purpose of a beacon or light-house. There are four larger masted vessels and three boats. The central vessel has the sails furled, a sailor lies reclined on the yard, and another is climbing a shroud or halyard next the stern. A second vessel is coming into the harbor at full sail; the divisions of the sail-cloth are distinctly marked, and there are two figures seated. On the other side of the statue of the emperor is a trireme with several rowers and nine oars clearly perceptible. In the fore part near the god is another boat with the rowers and their oars quite distinguishable: the ripple of the waves is shown under each bark.

Sir John Rennie in his splendid work entitled "The Theory, Formation, and Construction of British and Foreign Harbors" (p. 321) gives plans of the harbors at Ostia with the following scientific description, which will further illustrate the various objects represented on this coin. It is to be observed, however, that the isolated mole at the entrance of the harbor is not represented on this medal.

Eckhel remarks (vol. vi. "Nero," p. 276) that the outer mole with the lighthouse is omitted in all these coins, but it is very ingeniously introduced in the "Tabula Pentingeriana:"—

"The outer harbor was formed by two artificial moles about 1,900 feet long each projecting nearly at right angles to the shore. Each mole consisted of two arms or kants, the one nearest the shore was straight for about 950 feet: the remainder formed the quadrant of a circle 1,800 feet long; the breadth of these moles was about 180 feet, and the sea entrance between the extremities was 1,100 feet. Immediately

in front of the entrance was an isolated or detached mole or artificial island 400 feet wide and 78 feet long, leaving an opening between each end and the other moles of 140 feet, thus giving a double entrance to the harbor. The total length of the harbor was 3,000 feet, and the width 2,330 feet, covering a surface of 130 acres, about one-third of which was excavated out of the main land, and the remainder was gained by projecting into the sea."

Müller ("Ancient Art and its Remains," by Leitch, p. 20) reminds us that a main constituent of the ancient harbors was the arcades of the moles, which had for their object the cleansing of the inside by pouring in a stream of water. They are found in mural paintings ("Pitt. di Ercolano," ii. 55) and in ruins (Gell's "Pompeii," new series, Pl. LVII.) Millingen (ii. 20), he remarks, illustrates a medal, representing in an interesting manner the harbor Cenchræa with the ship-houses (trireme-sheds) the temple of Aphrodite at the one corner, that of Esculapius at the other, and the colossal Poseidon with trident and dolphin on a mole (χῶμα) in the middle of the harbor, exactly as it is described by Pausanias (ii. 2, 3.) That of Carthage also was inclosed with Ionic columns, behind which were the νεώροισι. (Appian, viii. 96.)

Rennie *ut supra*: "The circular part of the northern pier or mole of Ostia was open or constructed upon arches, so as to give free access to the current, but sufficiently close and solid to break the waves and produce tranquillity within. The circular part of the southern mole was solid to prevent the alluvial matter of the Tiber from entering the harbor. At the extremity of the detached, as well as of the other moles,

there were means of drawing chains or booms across to close the entrances. The upper parts of the moles were arranged for defence; the lower were covered with sheds and warehouses for the purposes of commerce, and colonnades for promenades. In the centre of the detached mole, at the entrance of the harbor, was placed the vessel, which brought the great Obelisk from Egypt to Rome."

N.B. Consult also an essay "Sopra il Porto d'Ostia," by Venuti in the "Saggi di Cortona," vi. dis. i.; and examine Bartoli "Colonna Traiana," where the bas-reliefs represent harbors or moles with arches. Fea, Roma 1802 and 1827. Canina, "Porto d'Ostia," 1837.

Also the "Harbor of Ostia," by Sir J. Rennie, Pres. Inst. C. E., read* at a meeting held May 27, 1845 (No. 717) 8vo.

Vitruvius devotes the 12th chapter of his 5th book to the subject "of harbors and other buildings in water" generally, but does not allude specifically to any particular works.

The 15th volume of the "Revue Générale d'Architecture," edited under the able direction of Monsieur César Daly, contains a description, by Mons. Charles Texier of the Institute, of researches made at Ostia and the results of certain excavations. He states that the ruins of a theatre, several porticos and a large vaulted hall apparently belonging to Baths still exist; as also two circular temples, the palace of the prefect and of other public buildings. He notices also the pharos at the entry of the port of Claudius, as having been seven storeys high: the basement had a flight of steps, and there was a terrace at each storey.

A detachment of the cohort of the harbor-master occupied the basement to examine the vessels entering or departing, and were also ready in case of fire. Claudius established this cohort in his new town.

No. XC.

THE port of Ostia, enlarged from time to time and notably by Claudius, served only to receive the vessels, but did not afford sufficient accommodation for discharging the cargoes particularly of corn for the supply of Rome, and receiving them into warehouses for transport to Rome. The magnificent Trajan therefore undertook the great work of forming an inner basin or dock, which communicated with the outer harbor of Claudius by two or three basins. This was hexagon on plan, the basin having a diameter of 610 metres (2,000 feet) according to Mons. Texier, as already quoted, or 640 metres (2,068 feet) between the faces of the inclosure wall, which lined the quays. One side was of course pierced to afford an entrance for the vessels. The quays were about 40 feet wide and at distances were granite posts for attaching the cables of the vessels, many still in their places, others lying about: each had a number and there were about forty of them in all. The quay walls are of brick and in good condition; the solid backing is composed of a species of rubble consisting of lime, pozzolana and broken tiles. The inclosure wall of the harbor was

pierced on each side by five openings, which gave access to the warehouses outside. But on one side there was the citadel, and there was no inclosure wall next the harbour, it was open to the basin. One other side seems to have been occupied by a palace, supposed to have been that of the prefect of the port. Both the harbors and the buildings attached and town were surrounded by a strong wall fortified by towers.

This brass medal $1\frac{3}{8}$ inch diameter (M. 10) has on the obverse the head of the emperor with the name and titles as usual.

IMP · CAES · NERVAE · TRAIANO · AVG ·
GER · DAC · P · M · TR · P · COS · V · P · P

On the reverse is the representation of the inner harbor itself with the words—

PORTVS · TRAIANI · S · C

All the medals, that I have been able to consult, very indistinctly represent the objects it is intended to record. In the centre at bottom over the sigles S. C. is the opening for the channel of communication into the harbor from that of Claudius; to the right and left of which is a building with arcades and openings vaguely indicated. The other five sides of the basin have lofty edifices of one or two storeys; that opposite the entrance, probably intended to represent the ancient citadel, being flanked at each end by a commemorative column surmounted by a figure on the top. The basin represents a sheet of water with the ripple of the waves and three triremes, with one or two figures in each, having masts and the sails of course furled, unlike those in the outer harbor which

are sailing about. It would be useless to speculate on the precise buildings, which, it might be supposed, these forms were intended to indicate. But the medal is very valuable from its strict adherence to the hexagonal form of the basin, the clear indication of the entrance, the important class of buildings, the quays and commemorative columns, that coincide with the descriptions left us by various authors, and the actual ruins, which still remain.



Nº 91



PORT OF SIDE

Both

Nº 92



PHAROS AT ALEXANDRIA

No. XCI.

HARBOR OF SIDÈ (PAMPHYLIA).

THE bronze medal, $1\frac{3}{16}$ of an inch diameter (M. 8), of Gallienus, who reigned 263-8, offers the representation of the Harbour of Sidè of Attalia in Pamphylia, according to Strabo a colony from Cyme, and one of the numerous cities, which fringe the indented coast of Asia Minor. The vast ruins and superbly-decorated monuments of ancient art of these ports prove the wealth and magnificence of the various commonwealths, which by legitimate and illegitimate means, as the high-minded merchant or the unscrupulous pirate, drove a thriving trade and enjoyed for centuries a prosperous commerce.

But Sidè especially assumed to herself on her medals the honorary titles of $\Lambda\text{AM}\Pi\text{POTATHC}$ most splendid, and $\text{EN}\Delta\text{O}\Xi\text{OY}$ illustrious.

On the obverse of this medal is the head of the emperor surrounded by the legend—

$\text{AYT} \cdot \text{KAI} \cdot \text{PIO} \cdot \text{AI} \cdot \text{EIN} \cdot \text{TAAAIHNOC} \cdot \text{CEBA}$
 IMPerator · CAEsar · PVblius · LICinius · EGNatius · GALLIENVs ·
 AVGVstus

On the reverse we have in the centre a galley with five rowers and ten oars. On the curved prow is the standard and an upright spear or pole; beneath is a fish swimming. The galley is nearly in the centre of a

circular harbor; around are sixteen receptacles for galleys, under which they used to be drawn up, and were thus protected from the sun and rain.

Just above the galley are the secular letters **ΑΕ** (**Αλφα Ετους**) and the whole is surrounded with the legend—

CIΔHTΩN · NEΩKOPΩN · NATAPKIC

SIDETORVM · AEDITVORVM · NAVIS · PRAEFECTI

Very great value attaches to this coin from the circumstance of its proving the high position held by this place in being appointed one of the Neokor cities, to which we have previously alluded, and possibly this may be attributed to the sanctity, in which the Temple of Minerva was held, mentioned so particularly by Strabo. And so jealous was Sidè of her assumed pre-eminence over the neighbouring cities of Pamphylia, that her coins are impressed with this title. (Mionnet, t. iii. p. 485, n. 226, 227.)

ΠΡΩΤΑ · ΠΑΜΦΥΛΩN · CIΔHTΩN

and—

CIΔHTΩN · AAMΠPΩTATHC · ENΔOΞOY ·

**SIDETORVM · SPLENDIDISSIMAE · ILLVSTRIS ·
AEDITVORVM**

Captain Beaufort in his “Karamania” (pp. 146-162) describes minutely the present state of this highly-interesting spot, and particularizes the harbors, of which there were two, in the following words (p. 158): “The two small moles connected with the quay and principal sea-gate are fifty yards in length: but it is probable, that a third mole, in a transverse direction, may, with them, have formerly included a convenient

harbor for boats. At the extremity of the peninsula there were two harbors for larger craft; they also were artificial, and were probably placed there for the greater depth of water, as along the adjacent beach it is very shallow: both are now almost filled with sand and stones, which have been borne in by the swell. One of them is formed by a mole of large shapeless rocks, and through the middle of it there is a narrow entrance. Of the other there remains only one side, a mole of hewn stones, about 260 yards long, which presents its concave face towards the sea; and from this circumstance it may be concluded, that there must have been a corresponding mole on the outside of it, curved in an opposite direction, and enclosing a harbor between them. A ridge of black rocks, partly above and partly under water and nearly in continuation of the sweep of the rough mole, that forms the first of these two harbors, seems to point out where this destroyed mole was situated."

"It is possible that both these harbors were originally united, and that a wall, which now separates them, was built after the outer mole had yielded to the ravages of the sea. In this case the entire harbor would have been about 500 yards long; a most spacious station for the galleys of the Sidetians, who it appears from Livy (lib. xxxv. 48) were famed for their naval skill and prowess."

Captain Beaufort also mentions the city walls and remarks, that those, facing the land, are of excellent workmanship, much still perfect and about 38 feet high, with two galleries or platforms, and flanked by towers at intervals of 200 feet. There are remains of four gates, three from the port and one next the

country; but doubtless there were many more. Near the land-gate was a square agora about 180 feet in diameter, the bases of a double row of columns, by which it was surrounded on three of its sides still remaining "*in situ*." The fourth side is occupied by the ruins of a temple and portico, and an avenue leads from one of the three sides of the agora to a magnificent theatre, a plan and details of which are given by Captain Beaufort. The exterior diameter is 409 feet and the perpendicular height to the uppermost seat rising to 79 feet. The cavea is in the horse-shoe form usual in Greek theatres and still contains 49 rows of seats of white marble divided by one diazoma. The decorations of the proscenium and scene are destroyed, the wall alone remaining. Other monuments highly enriched with sculptures are noticed, so that the recital of the architectural splendors of this town attests its former consequence, more than the casual allusions of Strabo, Livy and other ancient writers. And its peculiar maritime importance is confirmed by the very type figured on this medal.

For further particulars respecting Sidè consult Millingen's "Silloge of Ancient Unedited Coins of Greek Cities and Kings," p. 76, pl. iii.; Fazio, "Sui Porti Antichi," Napoli, 4to. (1821); and Rennie's work on ancient harbors above quoted.

Humphreys in his "Coin-collector's Manual" remarks (vol. ii. p. 360) that with few exceptions the noble series of Greek imperial mintage ceases with the reign of Gallienus, of which this is one.

No. XCII.

THE PHAROS OF ALEXANDRIA.

THIS bronze medal $1\frac{1}{8}$ inch in diameter (M. 8) is in my own possession. On the obverse it has the laureated head of the Emperor M. Aurelius with the legend—

ΑΥΤ · Κ · ΤΡΙΑ · ΑΔΡ · ΑΝΤΩΝΙΝΟC · CEB · ΕΥC
 IMPerator · Cæsar · TRAJAnus · HADRIanus · ANTONINUS ·
 AUGustus · PIus

On the obverse is the representation of the celebrated lighthouse erected on the island of Pharos opposite Alexandria. There are several varieties of this type in the British Museum collection, and from a comparison of the different coins it is evident, that this one represents the two sides of the pharos, as it were in perspective. In the British Museum specimens the vertical central line of division indicating the angle of the building may be distinguished. It stands on a base line and a flight of steps on one front leads up the side of the rock mentioned by Strabo to a doorway, the opening of which is surrounded by an architrave and surmounted by a cornice upon which are four balls. Immediately over the door are three discs, and on the other corresponding side of the pediment there are four discs instead of three, there being no doorway on that face. The height of this first stage

of the tower equals $1\frac{2}{3}$ of the upper width. A broad band surrounds the sides and summit of this lower storey, up above which there is a set off with an upper tower equalling half the upper width above mentioned, and about as high as it is wide, and in which were probably the lights, as in our own lighthouses.

There is a colossal figure on a summit probably of Ptolemy Soter, the left arm upraised, as though for the purpose of holding a spear, and in the left hand a disc or patera. At the two angles and on the set-off above the main body of the tower there is on each side a peculiar figure, as though half man half fish, and holding a disc or some such object in the right hand. It will be observed that the tower at the base spreads out like the Eddystone Lighthouse. On one side of the tower is the L the *Λυκάβαυρος* of the Alexandrian medals, which precedes the numerals, and here indicating with H the eighth year probably of the reign of the emperor.

Strabo (xvii.) informs us that “Pharos is a small oblong island close to the continent with which it forms a harbor (the great port) with two entrances by the disposition of the coast, as the shore in this part forms a recess, throwing out two capes with the island between them, thus producing a gulf as its face runs parallel with the shore. The eastern extremity consists of a rock rising out of the water by which it is surrounded, surmounted by a tower of several storeys admirably constructed of white marble, and having the same name as the island. It was erected by Sostratus of Cnidos a favorite of the king for the safety of navigators, as indicated by the inscription. And in fact it was absolutely necessary on a shore, which on

all sides is low, devoid of harbors and studded with rocks and sand-banks, to place a lofty and remarkable beacon in order that sailors arriving from the seaboard should not miss the entrance to the port." Herodian remarks that it diminished in width from below upwards.

Pliny in his "Natural History" (xxxvi. 19) also notices this lighthouse in the following words:—"Another tower erected by the king is highly extolled: it is on the island of Pharos opposite the port of Alexandria and which they say cost eight hundred talents (£155,000). Nor must we omit the generosity of King Ptolemy (son of Lagos), who allowed Sostratus of Cnidos the architect to inscribe his own name upon it." He adds in another part, "Lighthouses exist in various places as Ostia and Ravenna," and he observes that "this same architect is said to have first of all made the hanging walk of Cnidos." Cæsar ("De Bello Civili," l. iii.) notices that Pharos (the island) was united to the city by a narrow causeway and bridge (*angusto itinere et ponte*) it being eight stadia (about a mile) distant from it. And this causeway was called the Heptastadium and had two openings for the passage of vessels into the harbor.

With regard to the inscription it appears from Lucian ("Quom. Hist." 63) to have been—

ΣΩΣΤΡΑΤΟΣ·ΚΝΙΔΙΟΣ·ΛΕΞΙΦΑΝΟΥΣ·ΘΕΟΙΣ·
ΣΩΤΗΡΣΙΝ·ΥΠΕΡ·ΤΩΝ·ΠΑΛΕΙΖΟΜΕΝΩΝ

SOSTRATOS · THE · CNIDIAN · SON · OF · LEXIPHANES ·
(ERECTED · THIS) · TO · THE · GODS · DELIVERERS
(SOTERS) · FOR · THE · PROTECTION · OF · NAVI-
GATORS

The reigning sovereign is considered to have been Ptolemy Soter (B.C. 300) whose queen was Berenice ; he was the son of Lagos, and the second, who took the name of **ΣΩΤΗΡ**. The inscription may therefore be considered as a dedication by the architect to the sovereigns of that name, or “to the gods deliverers from shipwreck.” It however is to be remarked, as noticed also by Spanheim (“De Præst. et usu Numism.” vol. ii. p. 415), that the term **ΘΕΟΙΣ** probably referred to the deified kings, a practice already alluded to in the chapter on Neokor Medals of Temples (p. 135), as existing on various coins of the Ptolemies. Lucian mentions an improbable story, that Sostratus had prepared an inscription, originally cut in a coating of cement or plaister with which the surface had been rendered, and inscribed merely with the name of Ptolemy ; but that underneath he had engraved on the marble the recorded inscription, which at his time remained after the plaister had decayed away. Pliny, however, notices the permission of Ptolemy for the architect to inscribe his own name, but whether this was a mere rumour or inference of Pliny’s own, of which there are frequent instances in that author’s works, it is impossible to determine.

We will now notice the information, that we have, upon the size of this Pharos. Epiphanes Hagiopol (p. 59) by Berkley, in Steph. Byzan, *voce* **Φαρος**, states the height to have been 306 orgyies, or English fathoms, say 1,836 feet, which would be preposterous. Now Edricy (in his “Geogr. Nub. Clin.” 3) says, “probably 50 metres,” or about 165 feet English. Josephus (“De Bello Jud.” l. v. c. 4) in speaking of the tower of Phasael at Jerusalem, mentions it as 40

cubits (60 feet) square at the base and 90 cubits (135 feet) high, remarking at the same time that it greatly exceeded in circumference the tower of Pharos (τῆ περιουχῆ δὲ πολὺ μείζον ἤν). Whence we must infer, that the Pharos was less in width than 40 cubits. With respect to the height, Josephus says, that the tower of Phasael was like that of Pharos; we may therefore conclude the latter to have been about 90 cubits high, or 135 feet English. But it is to be remarked, in forming a judgment of the height of this monument of ancient art, that it is impossible to decide, whether the height was taken as above the level of the bottom of the rock and whether it included the uppermost storey. It possibly was about 50 feet wide at the base, and probable rose to the height of 135 feet.—See also Smith's "Dictionary of Greek and Roman Antiquities," *Pharos*.

THE END.

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